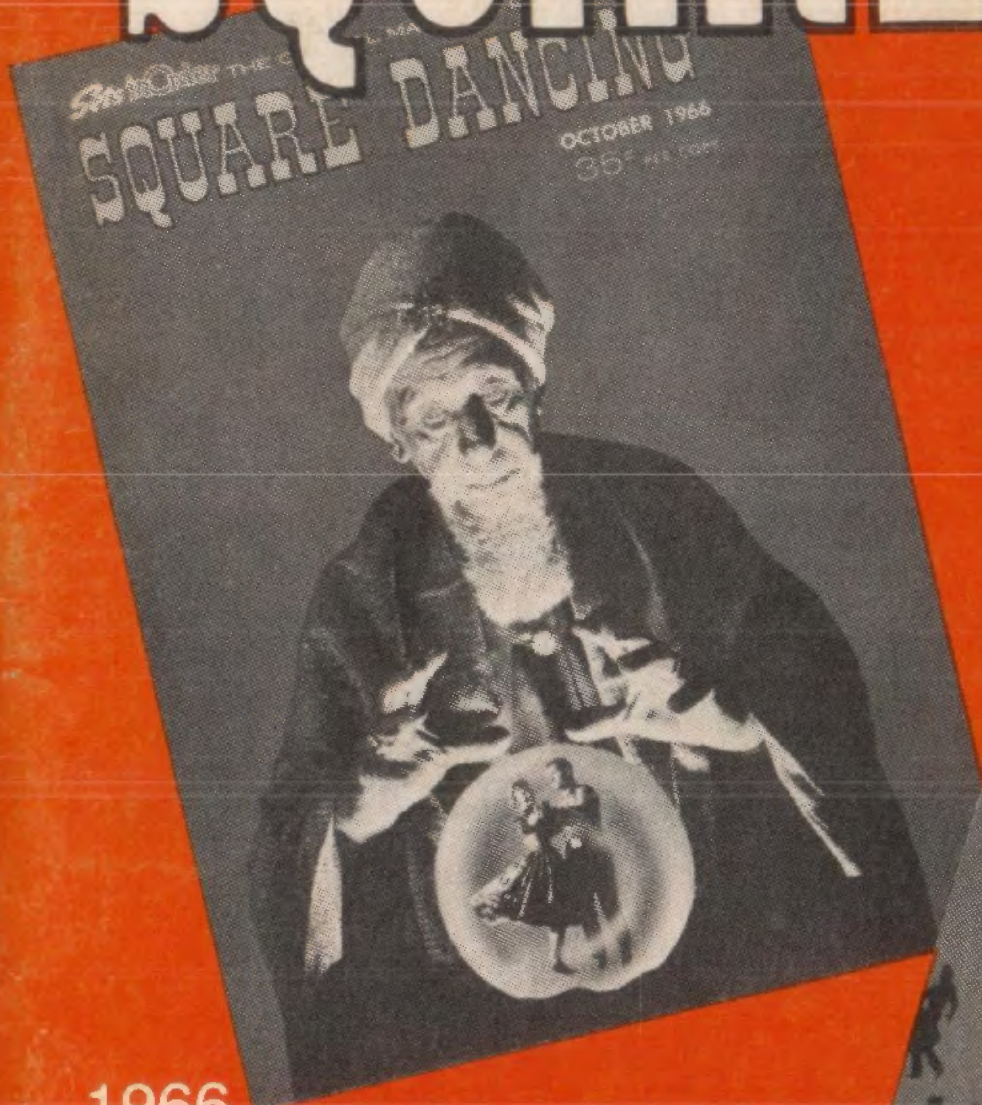


SQUARE DANCING

OCTOBER, 1984

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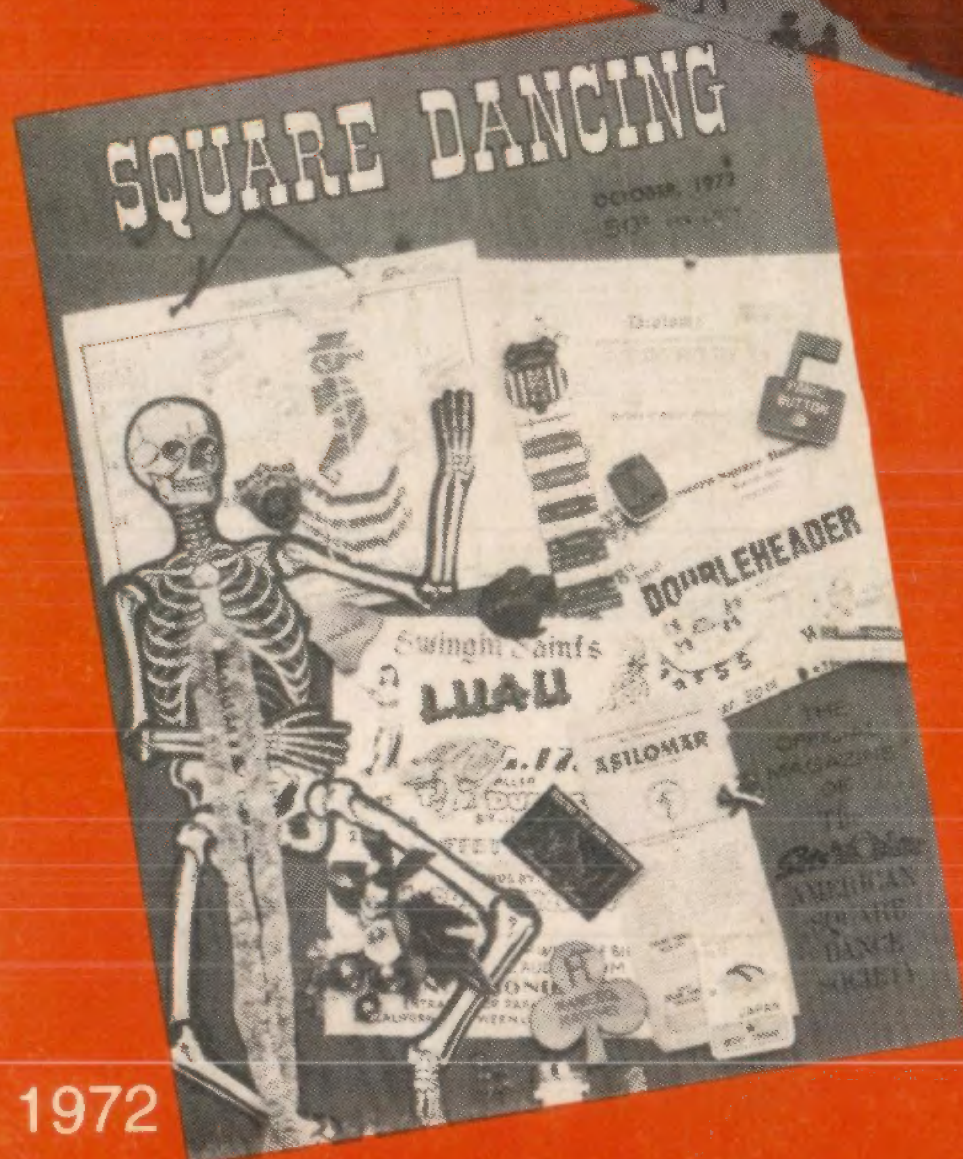
1966

THREE
OCTOBER
COVERS



1968

DANCING BY
DEFINITION
(see page 11)



1972

Memory —
The Way It Works
(see page 39)

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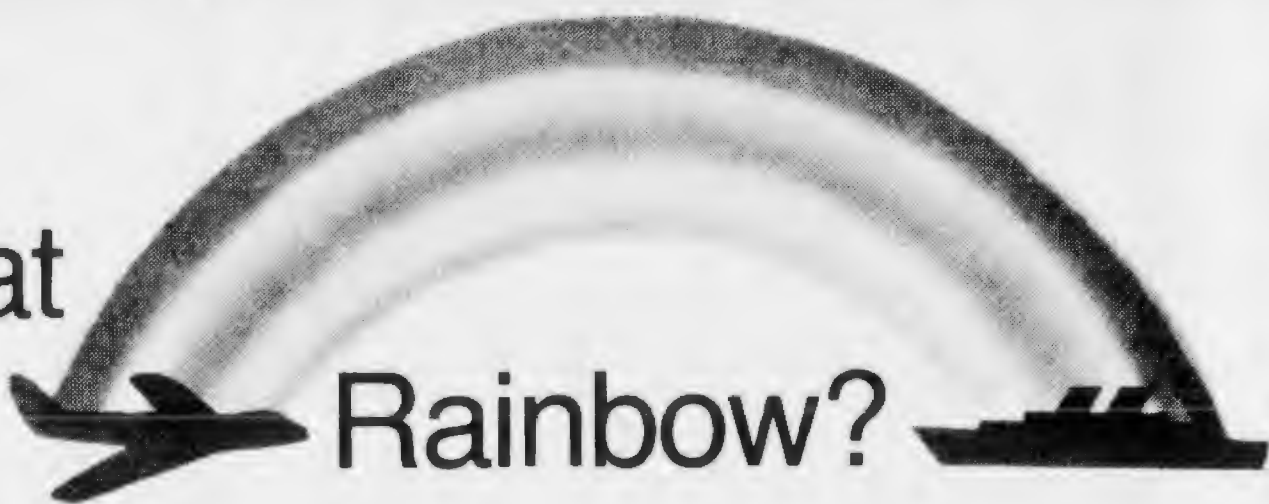
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

In reference to your July article about lady callers and husband/wife teams, we say thanks. We call as a team, doing duets, while we also call separately, keeping our own individuality. We would like to see more articles on these two subjects.

Bill and Missy Wilson
Ellicott, Colorado

Dear Editor:

We have some newer dancers who went on vacation this year and learned to kick high on a grand right and left. They are convinced that it is the way it should be done and are skeptical that we have rules against it. We wonder what happened with the styling in square dancing. Did it go the way of Suzie Q, etc.? Please withhold our names, as we do not want to cause trouble in an otherwise good club.

Names Withheld

Marion Roscoe
wears her
"ferris wheel"
creation.

Photo by The Star.



Dear Editor:

The accompanying picture was the hat judged the most colorful, largest and best depiction of a square dance tune or movement at our all-singing-call hat night at the Cathedral Squares Square and Round Dance Club.

Art and Blanche Shepherd
Christchurch, New Zealand

Dear Editor:

Our club (LocoMotion in Alexandria, Louisiana) held a pajama party dance last year that was a big success. Everyone came in some form of night attire; the tables were decorated to look like beds, complete with bedspreads and pillows. Various provocative nighties were displayed on the walls. After the dance

Please see **LETTERS**, page 65

SQUARE DANCING

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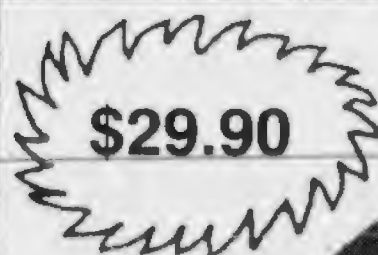
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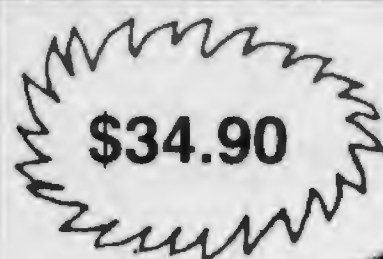


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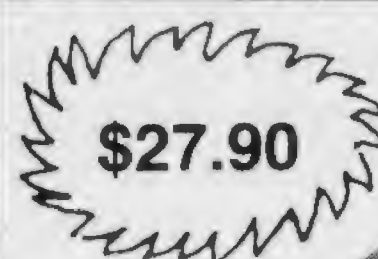
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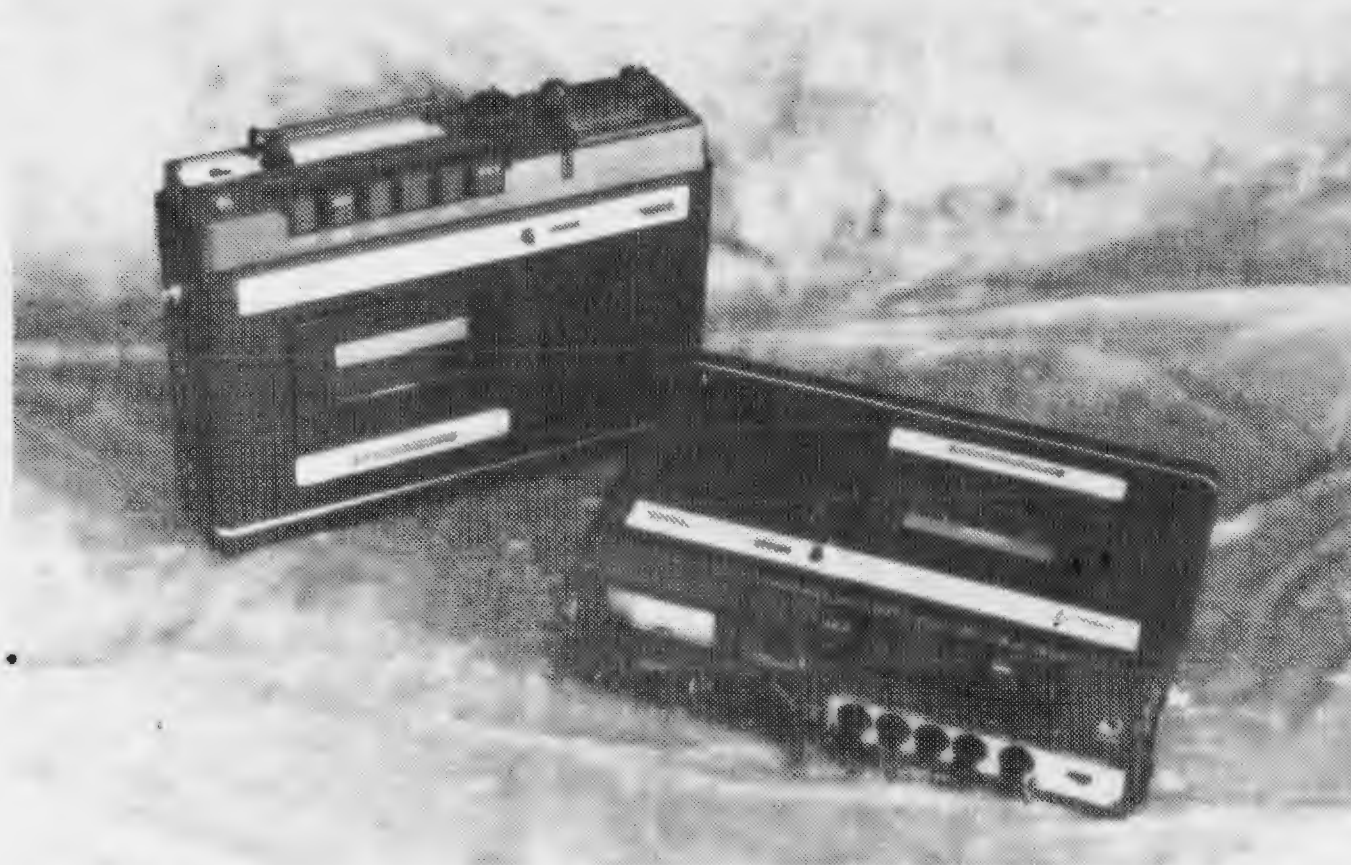
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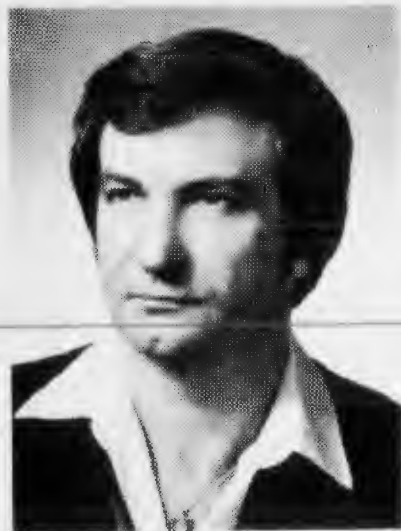
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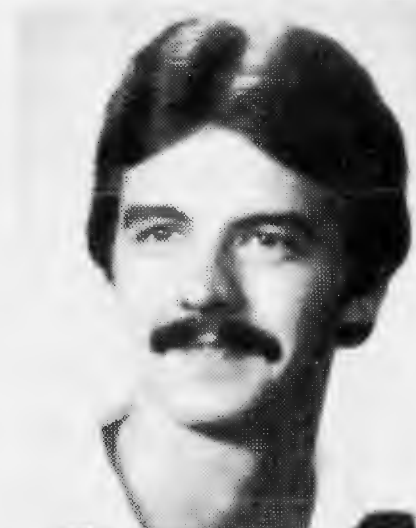
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October, 1984

MAXINE SPENCER, from the Chicago area, was telling us recently about her experience with television. It seems that a local channel got word that square dancing was being considered as the official Folk Dance of the USA and they thought it would be appropriate to feature it in a coming broadcast. After talking briefly to Maxine, one of the staff members indicated that this looked like a good story and would it be possible to send a cameraman and reporter to one of the local dances and catch about 30 seconds for the news? This sounded pretty exciting so, clearing with the club officers, the nod was given to the TV channel for an on-the-scenes taping at the next dance.

The word was spread to the members and the caller and so, not surprisingly, everybody was on hand considerably before the usual scheduled dance starting time and dressed in their finest. The camera crews and TV people were there too.

The caller set things up in the usual manner and was ready to go at eight. There were cables everywhere, a camera on a dolly and another, hand held by one of the crew. "We'd just like a few shots as you're dancing," the TV man in charge told the caller. "So why don't you get started and let us see how things look."

Well, the long and short of it was that the TV people appeared to be excited over what they saw. They shot the dancing from every conceivable angle, over the shoulder of the caller, from the stage with the cameraman standing on top of a table aiming down at the dancers and with a cameraman lying on the floor looking up (they always manage to do this

at some time during a filming).

According to Maxine, they asked the caller to do a singing call a couple of times so they could cover the dancing from different angles and then the announcer interviewed different club members against the colorful background of the hall filled with dancers. It was terrific! By about 9:45, the television people had what they wanted, wrapped up their equipment and stole back into the night.

Finally, relieved of his responsibilities and anxieties as an actor, the caller set out to recover a tip or two of his regular program before the group broke up and headed home.

The next night on the six o'clock news, you could bet that all members of the club and their guests were tuned in, waiting to watch the show and catch their personal performance as budding dancer/actors. First came the flashes of the news to follow, the latest in the presidential polls, an update on the arms-talks, the strike at the local toothpaste factory, then a commercial. Next came the sports, the business news and the special feature of the week, "How to take care of your pet."

Then you heard it. While the announcer on camera was talking, in the background was the voice of the caller and the music of a square dance. Here it was at last.

Here it was, indeed! With the clock showing almost six-thirty what came next was some brief shots of a hall filled with dancers — from the floor level looking up (of course) and the announcer's voice saying something to the effect that "... as we close our program tonight, here's a brief view of a hall filled with your neighbors celebrating the fact that square dancing *may* become the Folk Dance of the USA." Music up. Credits on the screen over the dancing. Slow fade, music into the station call letters and a commercial for Blue Bonnet Margarine.

☆☆☆

While Maxine Spencer and her friends in Chicago may have been a bit frustrated, imagine the plight of a square of dancers, in the Dallas-Ft. Worth area who had been invited some time ago to take part in one of those 36-hour telethons that perennially show up to raise funds.

The dancers were ecstatic. Here was an opportunity to appear before their friends and neighbors gaily dressed in square dance attire

and show off their square dancing skills. Their spot on the program was scheduled to start at eight PM, but they were asked to arrive two hours early in case they had to be made up, given any special instructions, etc.

At six, they all gathered in one of the hallways outside the studio entrance. Yes, they could expect to go on about eight. They would dance for about five minutes. The caller had given the instrumental music to one of the technicians in the sound booth with the explanation to start at the outside of the record and lead in. (He had chosen a singing call — one of the hits of the day which the dancers loved and

which everyone felt would make a lasting impression on the viewers.)

By seven, they were moved into the small auditorium along with a horde of others who would be appearing during the evening — a dog trainer, a magician and his two assistants, a singing group with their accompaniment and an assortment of unknown talents. The stage area wasn't any too large and over to the side were telephones and a contingent of operators busily taking down pledges from an unseen audience.

It got to be eight o'clock. A family grouping of 10 men, women and children were playing "Country Gardens" on kazoos. Then came the magician followed by a few announcements on the progress of the money raising.

Finally, a few minutes after nine, when the cameras were on the announcer, who was running down a list of totals, the stage manager beckoned the dancers into position. The caller stood behind the mike and they waited for the signal to start. Suddenly it came. Panicsville. No music!

Trying not to be too obvious, the caller gestured to the technicians in their glass cage to start the record. POW! On came the instrumental — loud and somewhere in the middle of the record. Valiantly trying to cover up what looked like a disaster, the caller found a familiar phrase in the music and started. The dancers didn't — they couldn't hear the caller's voice over the music.

Cupping his hands around his ears and pointing to his mouth, the caller gestured for more volume on the mike and less on the music. The music faded to a whisper. The caller was coming over loud and clear but couldn't hear the accompaniment. Finally, sensing what was wrong, the engineering crew adjusted so the caller could hear the music and the dancers could hear the caller. Then the record ended.

Thinking quickly (but not too clearly) the caller's hands indicated to the folks in the sound booth to lift the needle and put it back at the start — which they almost did. Only this time, the needle was about 30 seconds into the dance and the caller once more made a valiant attempt to fake it, as he attempted to match lyrics with melody.

A disaster? Perhaps not. Winding up their
*Please see **AS I SEE IT**, page 85*



- 9 As I See It
- 11 Dancing To Definition
- 16 The Local Press
- 18 Refreshment Time by Barbara McDonald
- 20 The 1984-85 Sweepstakes
- 22 Mainstream Basics of 1984
- 24 34th National
- 25 Premiums of '85
- 26 Ladies On The Square
- 28 Advanced Dancing by Bill Davis
- 29 Mostly Modular by Cal Campbell
- 30 Contra Corner by Glen Nickerson
- 31 The Quarterly Movement Report
- 31 Experimental
- 32 Take A Good Look: Grand Parade
- 33 Dancer's Walkthru
- 36 Traditional Treasury by Ed Butenhof
- 37 Roundancer Module:
 Check Your Dance Walk
- 38 Paging the Round Dancers:
 Ed and Frankie Campbell
- 39 Callers Notebook:
 Memory by Carl Anderson
- 43 Film Talk
- 44 Style Lab: All Four Couples
- 46 Round the World
- 51 Workshop
- 64 Caller of the Month: Allen Rabe
- 70 On the Record
- 84 Current Releases
- 88 Square Dance Date Book
- 110 Fashion Feature

How Concerned are YOU about Dancing to Definition?



Ferris Wheel (page 12)



Tea Cup Chain (page 14)

FOR SO MANY YEARS during square dancing's formative period on the contemporary scene, dancers customarily did "*what came naturally*." For that reason, there were many styles of doing various things. There were half-a-dozen ways to promenade, a number of positions for a swing and even an untold number of ways to circle left or right, to hold hands in a wave or Alamo ring. And, for the most part, this caused no real problems.

The problems began to arise, however, when square dancers began to *hit the road* and travel from one area to another. Local, state and regional festivals and roundups brought together dancers from many areas and when the National Square Dance Conventions arrived on the scene, dancers came from every state and province in North America and from overseas, to enjoy each other's company, and dance together to callers, many of whom they had never heard before. This was a tremendous step but it had its problems.

The joy of square dancing comes with being able to flow, effortlessly, from one movement to another, avoiding the stop and go that

comes with rushing one movement and then waiting for the next, dispelling the concern that the next person you meet will be doing something in a way you've never done it.

Before Callerlab, the problem persisted. **SQUARE DANCING** Magazine created a list followed by many but so did area callers' associations and in many areas, there were simply no coordinated styling guidelines at all. With the creation of Callerlab things began to settle down. Representative callers from all parts of the square dancing world faced the basics, and through periods of trial and error, resolved them into programs that could be and are being recognized universally. This was something that had not been possible previously. Callerlab committees were assigned the responsibility of coming up with workable definitions, styling notes and timing requirement for each basic and, with these, all doubts were removed as to how the majority of those who taught and called preferred the basics to be done. And why would all of this come from the callers? The answer is a simple one. Basics are the caller's tools. Without dependable tools, a caller's ability to create smooth, flowing choreography is curtailed.

Help to Caller and Dancer

With definitions that included clear cut styling and timing requirement, the caller could depend upon the dancers being in a certain position to start a movement and end the movement in a certain way, in a definite length of time, in a specific position and facing direction. Once this had been established and once the dancers realized that this standardization had been created for their benefit, much of square dancing began to smooth out.



1



2



3

FERRIS WHEEL

What does the Definition say?

ONE INSTANCE where the definition is sometimes disregarded is with the final movement in the Basic list — Ferris Wheel (49). Starting formation — Two parallel, two-faced lines (1). The couples facing out wheel and deal (2) to become the outside couple in a double pass thru formation. Meanwhile, the couples facing in step straight ahead (2) to momentarily form a two-faced line in the center (3). Without stopping (4) they wheel and deal (5) to end as the center couples in a double pass thru formation (6).

It's that momentary formation of a two-faced line in the center that is often overlooked. Sometimes, in order to make certain that a line is formed, the dancers will move from their original parallel two-faced lines (7) into the center where those in the middle will make an arm contact (8) using it to start their weathervane effect (9) until they have moved a quarter (10) to go into the balance of the wheel and deal and complete the movement as before (6). This is essentially a teaching gimmick and when you as a dancer become aware that the movement is a wheel and deal, the arm contact in the center may no longer be necessary.

As all too frequently danced, the movement, again starting from the parallel two-faced lines (11), finds the facing-in dancers starting their turn even prior to reaching the center (12) resulting in a rather awkward adjustment (13) before the double pass thru formation has been reached (14).

These are just random examples of problems with the definitions. On pages 14 and 15 check yourself out on teacup chain.



7



11



What is the Correct Way? Check the Definition

Today we seem to be in a continuing state of adjustment. Apparently a majority of new dancers are taught the correct way of doing each movement according to the Callerlab definition. The problem frequently lies in that period when a new dancer finishes his classes and gets out into the mainstream of the activity. Sometimes he is shown by one of his veteran counterparts that it is the "*in thing*" to dance a different style when promenading, doing a do sa do, a circle to a line, making ocean waves, etc.

At other times, a fad will come along, gyrating in a right and left grand, clapping hands, kicking here and there, etc. These embellishments have always existed in one form or another and usually run their course, disappearing somewhere along the line when dancers discover the joy of being a part of a square moving in unison, dancing the same way with everybody, reaching a point at the same time and then flowing effortlessly into

What Definitions Cause Problems?

We know that there are quite a few. Recycle is one of the culprits and chances are a good number of us continue to take the hand of the adjacent dancer in moving through the action. We'd like to hear of other definitions that are bothering you. Perhaps we'll have an opportunity to cover them in a future picture-article.



the next movement.

There are times when movements have been taught incorrectly or simply picked up by dancers watching others with whom they dance. Sometimes the problem comes as a hangover from some earlier styling that has since been changed by those charged with establishing the rules. Take the teacup chain as an example. This dance, created early in square dancing's contemporary years, called for a courtesy turn each time a man turned a new partner. This wasn't too great a problem





when the next lady coming toward him extended a left hand. Then it became a normal courtesy turn. However, given a right hand, the man was forced into the reverse position with the girl on his left side and he would do what amounted to a left courtesy turn. Eventually the movement was standardized as shown by this line in the styling note: *All turns with outside dancers are forearm turns.*

Moving from a do paso (1) head ladies start into the center (2) as the side ladies move to their right and give a right forearm to the head

man (3). After being turned, the ladies coming from the heads, move into the center (4) as those ladies coming out of the star turn the next side man with a left forearm and then head along the outside to the next head man to turn with a right forearm (5). The action continues until the ladies have made the rounds of all four positions in the square and return to their partner and, at this point, are courtesy turned (6). Check the complete definition and styling as it appears in your Illustrated Plus Movements Handbook.



from the pages of the **LOCAL PRESS**

Cross Section

Swings and smiles





POLITICS ISN'T THE ONLY news these days. Happy faces and moving feet also make headlines as various aspects of our American folk dance are reported about and photographed. Rounds, contras and clogging join square dancing as newsmakers.

Two interesting articles appeared in the May and June issues of *Western & English Fashions*, a trade magazine for the western clothing industry. The first story reported on square dancing in general; the second article entitled "The Color Conscious Square Dance World," centered on fashions for square dance ladies and included five attractive dresses modeled by the author, Bev Warner, an active square dancer from Saginaw, Michigan. Unfortunately the "color-conscious" photos were in black and white, so readers had to let their imagination reign.

Here are examples of other recent press releases, all touting plus factors of our activity.

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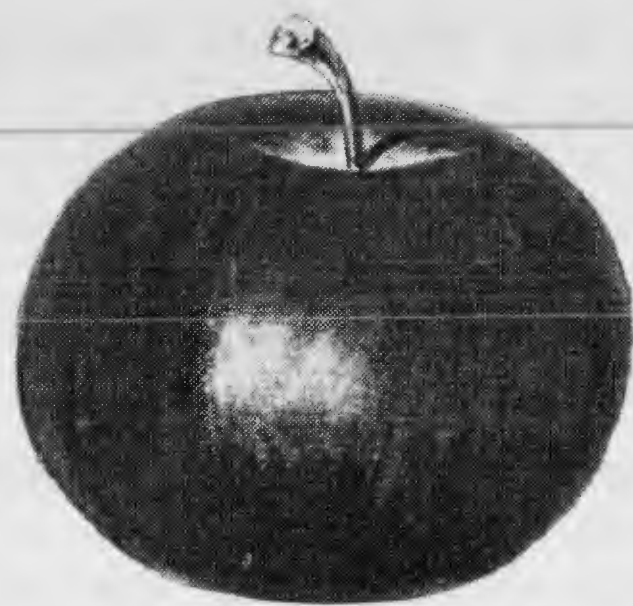
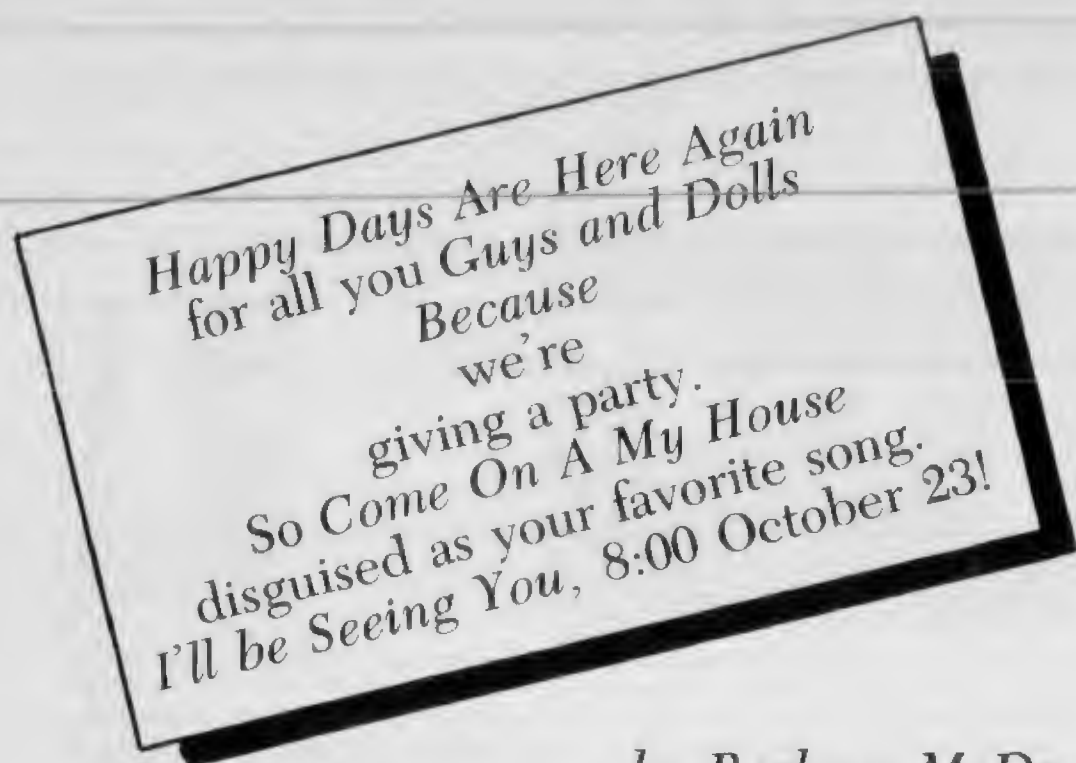
Many people, including these several square dancers, are enjoying their fun indoors and out!

Sherry McBride





The Boston Globe, Boston, Massachusetts — A two-page story covered dancing in the area and included a listing of "Where to Find the Reel Thing," i.e., square, contra and country dances in the community. (F)



by Barbara McDonald, Los Angeles, California

REFRESHMENT TIME

DANCE PARTIES ARE FUN to go to and even more fun to give. Especially when they include that one magic ingredient — a touch of the unusual — a special theme to make them long remembered. October is a perfect time to feature “spirited” invitations that “clue” the dancers something special is being conjured up for their pleasure. It’s a party to give on “Some Enchanted Evening.” Just roll back the rug, put on your favorite premium records from The American Square Dance Society and bring on the gang.

A record party can become a real jamboree night with everyone dressed as a favorite song. It’s also perfect for round dance clubs or a natural tie-in for your square dance group for anytime in “Happy Halloween” month. Most people like to “dress-up” sometime and a theme party is a perfect excuse to be clever and creative plus adding spice to regular dance nites.

Begin the party with a contest to guess which song each costume illustrates. Record the song titles on Platter Patter Cookies. Then when everyone is relaxed and happy, dancing and listening to the music, bring on the food for a “Happy Ending.”

What to Serve

Fall is right for apple snacks in between sets, so have plenty piled high or treat the bunch to Be-Bop Apples. These apples truly

are especially delicious when covered in caramel and dotted all over with musical notes (puffed rice or wheat), if you put your imagination to work. They’re easy to make ahead, the day before, or have a chafing dish or crockpot filled with caramel mixture for happy dipping with puffed “notes” on the side ready for quick bites. If a big crowd is expected, cut the apples into eighth-notes with toothpicks for easy handling.

Fresh popcorn is always nice and low in calories and pennies. An easy punch is Golden Glow, so tasty we’ve been accused of adding brandy, but on dance nights we never include this kind of “spirits.” Super music, calling and good friends are enough fine ingredients without adding alcohol. Mix equal parts of apple cider, apricot nectar, lemonade and your favorite mix — 7-Up, Sprite, Diet Creme Soda, anything clear that “sparkles.” Pour over cubes or a ring ice mold with orange-colored fruit frozen in ahead of time.

Platter Patter Cookies, unfrosted, are the type of oatmeal cooky crumbs to use in Appie-Teaser — a fast dessert made ahead that’s light and easy, too. Allow about two large cookies for a cup of crumbs.

Be-Bop Apples

2 pounds light caramels
½ cup water
12 apples
4-5 cups Quaker Puffed Rice or Puffed Wheat cereal

Method: Melt the caramels in the top of double boiler. Add water and blend until smooth. Push wooden skewers into the apples; dip each apple into the caramel syrup, turning until the surface is completely coated. Immediately roll the apples in the cereal.

Platter Patter Cookies

Makes two dozen cookies.

2½ cups sifted enriched flour
1½ tsp soda
1½ tsp salt
1½ tsp cinnamon
1½ tsp nutmeg
1 cup shortening, soft
1½ cups brown sugar
2 eggs
¼ cup milk
3 cups Quaker or Mother's Oats (quick or old fashioned, uncooked)

Method: Sift together flour, soda, salt and spices into bowl. Add shortening, sugar, eggs and milk. Beat until smooth, about 2 minutes. Blend in rolled uncooked oats. Dough will be quite stiff. Roll out on lightly-floured board to about ⅛-inch thickness. Cut into five-inch circles, using a coffee can lid as a cutter. Bake on greased cookie sheets in a moderate oven (350) degrees 12-15 minutes. Cool. Frost cookies with chocolate-prepared frosting to look like records; use spatula and spread on circles almost to the edge.

For each cookie, cut one two-inch circle from white construction paper. Use a fine-pointed marker to make a black dot in the center of the white circle labels, then write titles from the invitation on the first cookies and enter other titles at

dance after you see the costumes. Place record labels on wet frosting, so they will stick.

Ap-Pie Teaser

Crust: 4 cups of oatmeal cookie crumbs
½ cup butter or margarine, melted
Filling: 2 packages (regular size) lemon-flavored gelatine
1 cup hot water
2 tsp grated lemon rind
3 cups pineapple, crushed with juice
½ lb fresh marshmallows or miniature marshmallows
2 egg whites, beaten stiffly

Method: For crust, pour melted butter over cookie crumbs and blend well. Press crumbs evenly onto bottom and sides of two 8-inch pie plates, saving 1 cup for topping. Chill while making filling.

For filling, dissolve lemon gelatine in hot water. Stir in lemon rind, crushed pineapple and juice. Cut marshmallows into small pieces or use miniature marshmallows and stir into gelatine mixture. Chill until gelatine is partially set. Beat with a rotary beater until foamy; fold in beaten egg whites. Pour half the filling into each crust. Sprinkle remaining crumbs over top. Chill until filling is firm. Cut into six pie wedges each. Different flavors of gelatine may be used.

The CallerText

MORE THAN 35 YEARS IN THE WRITING

IMAGINE FOR A MINUTE what it would be like to attend a single caller's school with a faculty made up of such great teachers as Lloyd Shaw, Ed Gilmore, Lee Helsel, Bruce Johnson, Jack Lasry, Bill Peters, Jim Mayo, Cal Golden and dozens of other illustrious leaders who would share their ideas and expertise with you. This incredible conjecture will provide an inkling of what the new CallerText will be like.

Originally planned to include just the chapters of the Caller Text Book and the Caller Notebook as they've appeared in **SQUARE DANCING** (Sets in Order) since the series started 14 years ago, the editors discovered a wealth of caller/related material that was not a part of this series, going back to the first years of this publication. These, too, will be included, along with some chapters that have not appeared in the Magazine.

Interested in choreography or philosophy on how to call or how to become a better caller? Want tips on recruiting, on working with others, on sound? Whatever your interest, somewhere in this massive collection your topic will be covered by experts.

An editorial staff is aiming for a turnover date to the printers sometime this fall with delivery early next year. There will be a Pre-publication Sale with more details next month in our Anniversary issue.

NOW'S THE TIME TO SIGN UP FOR The 1984-85 SWEEPSTAKES

THANKS TO THE GENEROSITY and exuberance of many of SQUARE DANCING's advertisers, a galaxy of valuable prizes awaits the winners of this year's subscription SWEEPSTAKES drive.

From now until the end of February, 1985, the special Sweepstakes Program will provide, along with the Early Bird Award*, one chance in the Super Drawing in March, for each subscription turned in. **YOU COULD BE A WINNER!**

To participate, simply fill in the form in the center section of last month's issue of SQUARE DANCING, or send us a postcard or letter** with your name and address indicating you're interested in the SWEEPSTAKES and we'll send you complete details, with everything you need to know about introducing SQUARE DANCING to others.

Picture yourself and your partner, aboard a super jet headed for a week's vacation in Hawaii. This is just one of the sensational, incentive awards awaiting to be won by those who take part in this year's "biggest ever" subscription promotion.

HURRY!! HURRY!!

Be sure you are included in the
*EARLY BIRD SPECIAL.



Sign up right away for your chance to win a Trip for Two to Hawaii, (airfare and hotel included). The drawing will be held on October 31st, so we must receive your subscription(s) entry by October 30th. All entries for the EARLY BIRD AWARD will automatically be included in the big SWEEPSTAKES, March 1st, 1985.

Don't be late — participate!

OVER \$8,000 IN SWEEPSTAKE PRIZES...

...plus the cash dollars or purchase credits continually offered in our regular program, will be awarded to registered subscription sales representatives. All the information on how to use bonus dollars to purchase the Mainstream or Plus Handbooks, the Caller/Teacher Manual, the new CallerText or any other item produced by SIOASDS is contained in the material you'll receive when you join the 1984-85 SWEEPSTAKES.

☆☆☆

OUR FABULOUS GIFTS INCLUDE:

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Ladies Square Dance Fashions
Gents' & Ladies' Square
Dance Accessories
Caller's Recording Contract
Voice Lessons on Tape
A Week for Two at Kirkwood Lodge
Marantz PMD 220 Tape Recorder
Yak Stack Sound Column
The Newest Records - Hot off the Press
Review Service Subscriptions
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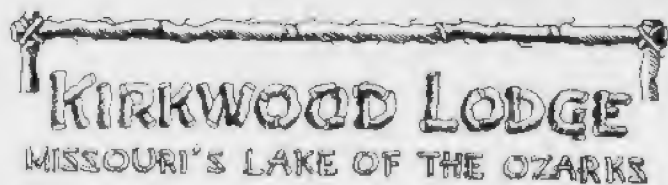
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The Mainstream Basics of 1984

It's quite possible, as time goes on, that there will be other minor changes once existing "freeze" periods have expired. However, after more than ten years of exploring, the lists appear to be in a more or less stable form, a goal that many callers and dancer leaders have long hoped for.

CALLERLAB MAINSTREAM BASICS

GROUP _____

CALLER _____

Date _____

1. Circle Left and Right
2. Forward and Back
3. Do Sa Do
4. Swing
5. Promenade — Couples (Full, 1/2, 3/4)
Single File
Wrong Way
6. Allemande Left/Right/Arm Turns
7. Right and Left Grand /Weave
Wrong Way Grand
8. Star — Right Hand/Left Hand
9. Star Promenade
10. Pass Thru
11. Split the Couple/Ring
12. Half Sashay — Standard
Rollaway
Ladies In, Men Sashay
13. U Turn Back
Gents or Ladies Backtrack
14. Separate / Divide
15. Courtesy Turn
16. Chain — Two Ladies (regular, 3/4)
Four Ladies (regular, 3/4)
17. Do Paso
18. Lead Right
19. Right and Left Thru
20. Grand Square
21. Star Thru
22. Circle to a Line
23. Bend the Line
24. All Around the Left Hand Lady
25. See Saw
26. Square Thru (1-5 Hands)
Left
27. California Twirl
28. Dive Thru
29. Cross Trail Thru
30. Wheel Around
31. Allemande Thar
Wrong Way Thar
32. Shoot That Star (Reg., Full)
33. Slip the Clutch
34. Box the Gnat
35. Ocean Wave — Right Hand /Left Hand
Alamo Style/Wave Balance
36. Pass the Ocean
37. Swing Thru — Right/Alamo
Left
38. Run — Boys/Girls
Ends/Centers
Cross

FORM #SIO-101 (Side One)

NOTE: Updated check lists will be available after current pre-1984 supplies have been exhausted. Because changes are minor, they can be noted on existing forms.

GROUP

CALLER

It is suggested that all basics be taught in their standard set-up first and then as each program is completed, the variations in *italic* be taught. Basics 1 thru 48 are designated the Basic Program, and Basics 1 thru 68 are designated the Mainstream Program.



34th National Square Dance Convention®

Birmingham, Alabama
June 27, 28, 29, 1985

Alabama Is Calling You!

THEY'RE OFF AND RUNNING with registrations pouring in from all over North America as well as several countries overseas. Don't delay — make your plans now to be a part of the "Great 34th." The very best way we know of getting started on this happy square dancing venture is to turn to the center of this month's **SQUARE DANCING** Magazine, fill out the convenient registration form and send it on its way so you'll be sure of getting your slice of that famed southern hospitality.

Thousands of enthusiastic dancers will be heading for Birmingham as Convention time rolls around. They'll arrive by air, rail and road but none will be more self-contained than those who'll be rolling along in recreational vehicles destined to make their home-on-wheels a part of a square dance community that will emerge overnight. We'd like to outline some of the facilities that will be available for this special breed of traveling square dancers.

Places All

There are 2,000 spaces for RV'ers at the Alabama State Fairground in Birmingham. All have electrical hookups — 500 spaces have sewage hookups. Arrangements are being made for shuttle buses to transport dancers to the Civic Center. In addition to the State Fairgrounds, there are a number of commercial campgrounds in the area as well as several State Parks, adding another 1,000-plus spaces that are available.

Alabamans are proud of their 21 State Parks and urge you to take advantage of the scenic beauty and tranquility of their camping facilities, while you are enjoying your Alabama Square Dance Vacation. At most State Parks, you will find a variety of activities, including golf, tennis, fishing and swimming.

Lake Guntersville in North Alabama is one of their most notable parks. Here you will find 5,559 acres of mountain tops and meadows overlooking the 66,470 acres Guntersville Reservoir. The 322-site campground on the lake provides overnight accommodations beyond compare. This total recreational resort is 69 miles northeast of Birmingham.

Rickwood Caverns, 10 miles north of Birmingham, offers improved camping sites plus a miracle mile of underground caverns. Oak Mountain, 15 miles south of Birmingham, also offers improved campsites, along with an 18-hole championship golf course with a clubhouse and a well-stocked fishing center.

Last, but not least, in the immediate vicinity of Birmingham, is Tannehill State Park. It is a restoration of the Pre-Civil War Community, and has 163 campsites with electricity and water plus 50 primitive sites.

Your square dancing hosts are confident that you will be pleased with the camping facilities available whether they are state operated or privately owned.

CAMPGROUNDS & TRAVEL PARKS IN ALABAMA

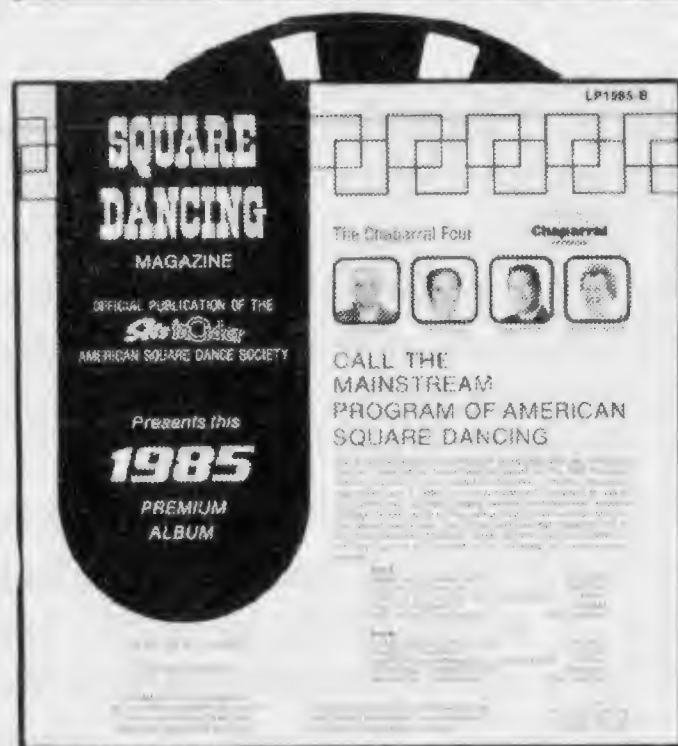
Big Bull Marina & Campground, Box 427, Pell City 35125 (205) 844-8748; **Holiday Marina & Campground**, Rt. 4, Box 1542, Pell City 35125 (205) 338-7664; **Holiday Park**, 4400 Bessemer Superhighway, Bessemer 35023 (205) 424-3271; **Holiday Travel Park**, Box 900, Leeds 35094 (205) 604-5300; **Cheaha State Park Resort**, PO Box 425, Lineville 36266 (205) 488-5115; **Oak Mountain State Park**, Box 278, Pelham 35124 (205) 663-6771; **Peach Queen Koa Campground**, Rt. 2, Box 179A, Jemison 35085 (205) 688-2573; **Rickwood Caverns State Park**, Rt. 3, Box 340, Warrior 35180 (205) 647-9692; **Tannehill State Park**, Rt. 1, Box 124, McCalla 35111 (205) 477-6571; **Lake Guntersville State Park**, Star Rte., Box 52, Guntersville 35976 (205) 582-8418.



EACH YEAR, THE American Square Dance Society produces a quality series of LP recordings. In the past the records have served as Documentaries-in-Sound to chronical the sounds and nature of square dancing at that particular point in time. In the past, we've turned the spotlight on callers from around the world — some quite well known, others as new experiences for the dancers and the caller.

Blue
Basic
Program

The Premiums of '85



Orange
Mainstream
Program

For the coming year we present a new slant placing a special value on these premium records. Four callers of Chaparral Records, Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake have added their great calling expertise to the four records. Each calls two patter calls and joins in on a quartet of two singing calls on each disc to provide great dancing and listening pleasure. For details on how you may obtain a set of these albums for just the cost of production and shipping, watch for the special section next month.



Brown
Plus
Program

and. . .for the Caller

Here are four of the finest Hoedown, accompaniment tunes put out by Wagon Wheel and extended so that each tune plays approximately five minutes. The two quality 7", 45 rpms serve as one premium. (Details next month.)



Purple
Advanced-One
Program

Laura
Tricia

Basa Nova Patter #1
Basa Nova Patter #2



LADIES ON THE SQUARE

COSTUMING FOR CLASS

by Nita Smith, College Station, Texas



Nita Smith, an early proponent of "proper" square dance attire and a leader in offering attractive commercial square dance dresses, as well as always giving freely of her own sewing knowledge, wrote the following several years ago. It is as true today and teachers in charge of beginner groups could greatly assist the activity by paying it heed.

IT IS A WIDELY ACCEPTED FACT among square and round dancers today that "dressing for the dance" is the thing to do. However, dressing for the dance may not mean the same thing to all dancers unless they have been properly informed by their caller and teacher, from the very beginning, what the basic and generally accepted square dance costume consists of.

Spectators attending any large festival or club activity never fail to be impressed by the beautifully dressed dancers who form an exciting and colorful picture. And, because this costume is seen so much now, even a non-dancer recognizes a square dancer when he is dressed appropriately. It has become a trademark!

Yet, on the dance floor today, spectators will also see a few costumes which mar the beauty of the colorful picture: pants suits — suitable for picnicing or informal wear, mini-skirts and boots — a teenagers' special which looks very chic in the right place or granny dresses which "granny" wore because they were the only choice she had.

All of these styles are fun to wear at the appropriate time. They are the fashion market's answer to new ideas and new sales' appeal. However our square dance costume has never had to be dictated by Paris designers. It has been a standard style for years

and years and years. There have been a few changes made since the big boom of the 40's when the square dance movement became so strong but only in the lengths of the dress and the types of fabric which mean less care. Otherwise it has become traditional.

Need for Strong Leadership

Perhaps these fads in dressing appear because our leadership is not conscious enough of the importance of promoting proper costuming. In order for a caller to cover all of the dance material he wants to have his class members perform during the given number of class periods, he has many things to think of and not have enough time to accomplish them. It may be understandable when he neglects some of the "little" things which take time, but if a new dancer is to become a dedicated, understanding dancer who stays in the movement for years, these must be covered. Costuming is one of these items.

Try These

Here are a few suggestions to help the teacher work costuming into his class without taking time away from his teaching of movements.

1. The first night, the caller and his partner and any member of the club who is helping with the class, should dress in simple square dance costuming. This establishes the idea that there is a costume for square dancing.

2. Prepare a bulletin board at home with all kinds of information and hints: clothes, records, deodorants, friendliness, etc. and place it near the door for the class to see each night.

3. Make a display of clothing for men and women which the class can examine and discuss with you.

4. Put out copies of dance information

which the class members can take home and enjoy. Include copies of square dance magazines and anything else which might educate the new dancers to the overall picture of square and round dancing.

Displays Are Important

5. Display sewing information for those who are interested, including handouts on the making of gored or tiered skirts, various sleeve designs and the number of any basic dress patterns currently available at stores.

6. Early in the class sessions, mention there will be a party night in "full dress" before the class is over. This will give the class members time to prepare for shirts and skirts, etc.

7. Garage Sales are the rage. Why not have a "costume sale" and have club members bring any item they wish to sell, priced very low, and in good, clean condition, of course? This may be just the answer to anyone who might have a money problem.

8. Auctions are fun. Square dance clothing

is brought in and displayed and tagged with sheets of paper. This is done before anyone arrives. A person studies each item and then, if he wishes to buy it, puts his bid on the paper. A second person might decide he also likes the article and would then write down a higher bid, etc. At a certain time (decided upon before the auction opens), the bids are closed and the articles claimed by the last bidder. An auction must be supervised but can generate a lot of fun and fellowship.

Promoting Fun

All of the extra activities within a class promote friendships and fun and supply the sociability which is so very important to cement the dancers into our square dance movement. The club and class who dress well are usually active groups. This can easily be created by their caller in the very beginning.

Let's all dress for the occasion and help promote this wonderful world of square dancing.

SQUARE DANCING SHOWCASED DURING THE XXIIIrd OLYMPIAD

ENTHUSIASTIC SPECTATORS greeted colorful square dancers with a fine round of applause as they promenaded into Dodger Stadium as part of the 1984 Olympic Games Baseball Competitions.

It was the beginning of a memorable, sunny Sunday afternoon with two ball games scheduled. Japan would play Canada and Korea would take on Nicaragua, but prior to the bronze, silver and gold action, hundreds of square dancers filled the outfield in lines of eight, ready to "square up" and showcase our activity for the thousands who packed the stadium. The dancers came from as far north as San Francisco and as far south as San Diego. Busloads arrived from 29 Palms and other outlying areas, as well as from Los Angeles and surrounding districts, all eager to participate and later, to settle back in a designated section and enjoy the games.

The calling honors were ably handled by



Vic Kaaria, Anaheim, California, who appropriately selected Gold Star's "God Bless America" for the closing singing call. Much credit is due the co-ordinators, Bill and Bobbie Myrick of California's Blue Book and Bill and Cee Munson, Glendora, CA who worked hand in glove with the L.A. Dodgers organization and the Olympic Organizing Committee. All square dancers received a special badge to commemorate the Olympics and the occasion.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

TO CUE OR NOT TO CUE, that is the question. It is an especially interesting question at the Advanced level. As with most issues we discuss here, this one has advocates and rationales that support both sides. Let's look at a few of the arguments both for and against cueing.

Cueing is the technique of repeating or paraphrasing part or all of the definition of a square dance call in real time after the call is given to the dancers for execution. The presumed function of the cue is to aid the dancers in executing the call correctly. When used by an aware caller in appropriate situations, cueing does, indeed, accomplish the intended function.

Cueing is inappropriate when the dancers no longer need the help and, as a result, may be confused by the cues. When swing thru was first introduced many years ago, it was common practice by many callers to say, "Swing thru — half by the right, half by the left," or some equivalent cue. This was carried on, perhaps by force of habit, by many callers well after it was necessary to help the dancers. Unnecessary cueing can compromise the timing of the dance as well as confuse the dancers so that they repeat part or all of the call. Thus, most recognize that cueing of swing thru is not too good beyond a very short learning period. Some even say that it is bad right from the start. The rationale is that since swing thru is an integral part of the Mainstream program, it is a disservice to the dancer to provide a crutch that will detract from learning to do the call from the simple statement of the command. This, of course, is the basis of most of the arguments behind no cueing. It applies more appropriately to calls on the Callerlab lists than it does to experimentals. Thus, we can state with little argument that cueing is inappropriate when it is not needed by the dancers to properly execute the call. We can further state (but with less consensus) that cueing is a poor idea when it is used repeatedly in connection with calls that are in a Callerlab program that the dancers are attempting to learn as a destination level.

Cueing is considered by most to be appropriate whenever a significant fraction of a floor does not know or understand a call. Whether and how long it should be continued is not as clear. If a call is not only new but of an experimental nature, and especially if the dancers will not normally be expected to do the call without review, then I see cueing to be no detriment. It may compromise the caller's timing, but that would be his main consideration in retaining the cue.

For the Advanced dancers the main shortcoming in the cueing of the Advanced calls is that it does not allow them to become self-sufficient. Typically, people learn what they must to survive. If they don't have to learn, many will not. Cueing a Plus or Mainstream dancer through an Advanced or Challenge call is not cueing in the sense we are speaking of here. Indeed, if the caller even uses the name of the Advanced call in the process, it is deemed by most to be bad form. The question, then, comes down to how much a caller wishes the dancers to be self-sufficient rather than dependent upon him (the caller) for successful execution. There is also a difference between whether a caller is teaching dancers or entertaining them on a one-shot basis. By cueing Advanced and Challenge commands to dancers who are not yet fully capable of solo execution, a caller can get the dancers through more complex choreography than he otherwise would. For dancers who appreciate and enjoy the seemingly more complex choreography, this is a very effective technique. The main drawback is that dancers may get a false impression of their capabilities and suffer in an environment where the cueing content is much lower.

It is my experience that dancers learn the call execution better when they are weaned from dependence on cues. It is clear that they have the flexibility to dance in a wider sector if they know the calls without the help of cues. It is also true that with the aid of cues a caller can get dancers through more intricate maneuvers than without cues. Use of cues can be

confusing especially to dancers who are not accustomed to cueing of the call in question and think additional instructions are being given. A caller should be very aware of the dancer capability before using cues. What may be very appropriate for some dancers will be inappropriate for others. Finally, a caller

should not use cues simply from habit. This is most distracting because it usually compromises timing much more than is necessary. Cues are more appropriate for the short-time learning process — less appropriate for long-time learning. They are more appropriate for experimentals and less for listed calls.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

FOR SEVERAL YEARS there has been a cute gimmick around where you start a square thru and then have the dancers do something else before they finish the square thru. The most popular form seems to be to have them start the interrupting action on the third hand. This sets up a right hand to start the action. The call is cued as "square thru and on the third hand (insert interrupting call)."

Depending on the interrupting call, the combination is very smooth and the dancers seem to learn it quickly. The idea behind it is very simple. When you square thru and are at the point where you have completed two hands and have turned the corner before you take the third hand, you are in the same position as a completed right and left thru. Here are examples that use a curlique, a swing thru or a spin the top as the following call:

ZS-ZB SETUP

Head ladies chain	Heads square thru
Heads square thru	On third hand curlique
On third hand curlique	Walk and dodge
Walk and dodge	Square thru
	On third hand curlique
	Walk and dodge
	Partner trade

ZS-ZL SETUP

Head ladies chain	Heads square thru
Heads square thru	On third hand curlique
On third hand curlique	Walk and dodge
Walk and dodge	Square thru
	On third hand curlique
	Walk and dodge
	Partner trade

The following are facing couple zeros. This means that it should be possible to use them from both an eight chain thru position and two facing lines of four. This may be true, but you should use them with care. If you use the one with the curlique and a walk and dodge from facing lines, the center dancers may get confused. Also watch the right and left thru fol-

lowed by a sweep a quarter. The sweep is moving to the right. This is a little tough for inexperienced dancers.

FACING COUPLE ZEROS

Square thru On third hand curlique Walk and dodge Partner trade Flutterwheel Slide thru	Square thru On third hand Swing thru Men run Wheel and deal Right and left thru
Square thru On third hand Spin the top Box the gnat Right and left thru Sweep a quarter right	Square thru On third hand Spin the top Curlique Men run Right and left thru Flutterwheel

ZB-AL GETOUT

Square thru On third hand Swing thru Men trade Men run Bend the line Pass thru Left allemande	Square thru On third hand Spin the top Girls trade Turn thru Left allemande
--	--

ZL-AL GETOUT

These types of variations make good workshop tip material. The dancers are experiencing something new and you aren't overloading them with another new movement—just a little more knowledge about a familiar one.



Zeros and Equivalents in Contra Dancing

by Glen Nickerson, Kent, Washington

There's nothing new under the sun. As pointed out by Contra-leader Nickerson, in the centuries old sport of Contra dancing, variations of accomplishing equal dancer movement is a long-established art.

THE SUBJECT OF ZERO MOVEMENTS, equivalent movements and dance modules has appeared frequently in square dance literature. These same concepts can be applied to contra dancing and, when applied, can transform one dance into what seems to be a totally different dance.

First, let us define our terms. A zero movement is one that returns the dancers to the exact position and facing direction from which they started. Some examples are circle left, circle right, right hand star, left hand star and ladies full chain (chain over and back). Any of these movements or combinations of them will return the dancers to their starting position. Equivalent movements are those that can be substituted for another movement and result in the dancers ending the movement in the same position as if they had done the original movement. The traffic pattern is different but the end result is the same. Some examples are: Right hand star is equivalent to circle left. Left hand star is equivalent to circle right. Right and left thru is equivalent to half promenade.

Other examples could be given but these outline the general idea. With that in mind, let us apply these principles to some dances and see how the variations change the nature of the dance.

JANUARY 7th JIG

by Don Armstrong, Hudson, Florida

Improper Duple

- (8) **With corner, balance and star thru**
- (8) **Ladies chain** (over only)
- (16) **Ladies lead — reel of four**
- (8) **Ladies chain** (back)
- (8) **All forward and back**
- (16) **Square thru**

OCEAN SHORES JIG

A variation of January 7th Jig

Improper Duple

- (8) **With corner, balance and star thru**
- (8) **Ladies chain** (over only)
- (8) **Left hand star** (four hands)
- (8) **Right hand star** (four hands)
- (8) **Ladies chain** (back)
- (8) **All forward and back**
- (16) **Square thru**

The simple substitution of two stars for the reel-of-four results in a slightly different dance, yet the essential character and flow of the dance is retained. The variation can be used when the dancers are not familiar with the reel-of-four (or hey for four).

In the next example the substitutions result in a dance that seems to bear little resemblance to its parent, but examination will show that it is quite similar.

FAIRFIELD FANCY

Traditional

Improper Duple

- (8) **Actives do sa do**
- (8) **With corner do sa do**
- (8) **Circle left** (four hands round)
- (8) **Circle right, inactives break to a line of four**
- (8) **Fours down, centers arch, ends duck thru**
- (8) **Back** (the way you face)
- (16) **Ladies full chain** (up and down the line)

SHOWN'S FANCY

Improper Duple

- (8) **Two ladies do sa do**
- (8) **Two men do sa do**
- (8) **Right hand star** (four hands)
- (8) **Left hand star** (four hands)
- (8) **Actives into center, lines of four down, centers arch, ends duck thru**
- (8) **Back** (the way you face)
- (16) **Ladies full chain** (up and down the line)

Note that in the first 16 beats of the two dances, the traffic patterns are different yet

the ending positions are the same. In the next 16 beats, the stars are equivalent to the circle left and circle right. Actives into the center to form a line of four is equivalent to the inactives breaking to a line of four from the circle right. Once the dancers are in a line of four the remainder of the dances is the same.

In Shown's Fancy note that the two ladies completing the ladies chain can move smoothly into the ladies do sa do (on the diagonal) as the first movement in the next se-

quence (or module) of the dance.

Ocean Shores Jig was so named because the variation was first used at a dance in Ocean Shores, Washington. Shown's Fancy was named for Frank and Raemar Shown, long-time friends we first met in our beginning square dance lessons.

Consider the use of zero movements and equivalent movements. With a little thought and ingenuity you can add more variety to the already varied contra dances available.

THE QUARTERLY MOVEMENT REPORT

OCTOBER — NOVEMBER — DECEMBER

BY CALLERLAB

MAINSTREAM

FOR THE QUARTER beginning October 1, 1984, Harold Bausch, Chairman of the Callerlab Mainstream Quarterly Selection Committee, has announced the selection of **GRAND PARADE**. The starting formation is from a static square and the ending formation is static square. Timing: 64 beats.

Definition: Heads step forward to a momentary wave; ends and adjacent centers turn half, new centers turn three quarters; each side lady now steps forward to her right (to head position) to become the partner of the head man now in that position while the side men take head ladies out of the center with a courtesy turn; all now promenade half way around the set and face in. Repeat all of this action again starting with the heads. The sides will then repeat the action of the heads, while the heads do the action of the sides and repeat all of those actions again. The total action is a four times through routine.

Teaching Hints: Advise the dancers that after the first routine, the head gents will be home but the side gents will be opposite. After the second execution of the routine, all gents will be home. Similarly, the first time the sides start the action, the side gents will be home but the head gents will be opposite. After four times through, all dancers will be at their original starting position. Also, please note that each man will dance with one lady twice and not with one lady at all during the four routines. Please note that this is a workshop figure and not necessarily one which all dancers will commit to memory. Since the routine requires a courtesy turn, callers are reminded that this is suitable only for normal squares with the lady on the gents right side or the gent on the lady's left side.

No dancing examples are listed since this is a home-to-home routine. This works best if started on the musical phrase.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

RELAY THE REACTION: From parallel waves: All swing (arm turn half); centers (any hand) three-quarter thru as ends hourglass circulate (move up or half circulate); center star turns one quarter as other four trade; center four in the line of six cast off three-quarters as other four hourglass circulate (move up).

From a static square: **Heads square thru four. . .**

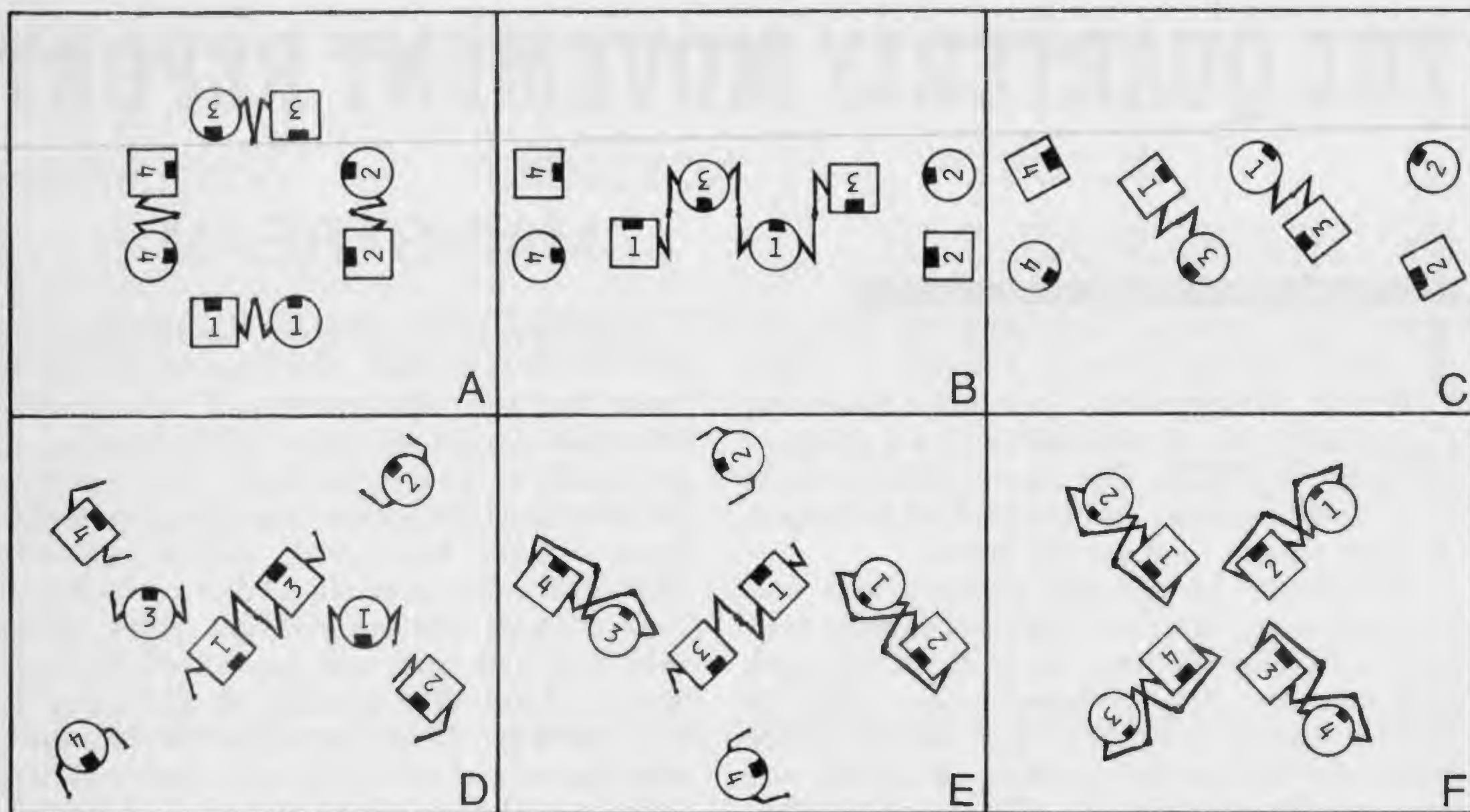
Relay The Reaction. . .swing thru. . .men run. . .
bend the line. . .left allemande.

TAKE A GOOD LOOK



a feature for dancers

LET'S TAKE A LOOK
AT THIS QUARTER'S
M/S SELECTION



JOE: A few years back we seemed to be inundated with a steady flow of movements similar to the grand square. As a matter of fact most seemed to be offshoots usually taking about 32 steps to complete. It wasn't until recently that we realized the flurry was related to singing callers who enjoyed giving a single command that allowed for plenty of time to show off their singing talents while the dancers were executing the pattern. Or, at least that's how it seemed to me and others are inclined to agree.

BARBARA: Joe's being a little harsh on the callers which really doesn't sound like him at all. Actually, we both like these novelty "chorus" movements, at least most of them, and this month Callerlab is putting the spotlight on one that's a favorite of ours. It's been around for awhile and it's written up on the

previous page.

JOE: It's called the grand Parade, and, if you'll follow as we repeat the definition, here's how it goes: Starting from the square (A), heads step forward to a momentary wave (B), ends and adjacent centers turn half (C) new centers turn three quarters (D). Each side lady now steps forward to her right (E) (to head position) to become the partner of the head man now in that position while the side men take head ladies out of the center with a courtesy turn; all now promenade (F) half way around the set and face in. Repeat all of this action again starting with the heads. The sides will then repeat the action of the heads, while the heads do the action of the sides and repeat all of those sections again.

BARBARA: Our caller tells us that this was written by Mort Simpson. It's a smoothie!

The Dancers

Walkthru

A CLUB PRESIDENT'S LUNCHEON

by Ed and Mary Warmoth, Cornelius, Oregon

AS CURRENT STATE PRESIDENT for the Oregon Federation of Square and Round Dance Clubs, we decided to borrow an idea from Rotary and Jaycee Conventions and hold a Club Presidents' Luncheon as part of the 1984 Oregon Mid-Winter Festival. Leadership in local clubs is very important and this special event gave us an opportunity to thank those who keep the ball rolling week after week.

Invitations were sent to the presidents of each of 150 clubs throughout Oregon. Area Council and State officers were also invited, but the spotlight was planned for the local leaders. We selected a lunch schedule that would not conflict with dancing events and also, logically, assumed that these individuals (the club presidents) would have allocated some time for eating.

It was run as a no-host activity, with a \$3.25 charge per person. Advance confirmations were requested. The invitation read in part: "Come and get acquainted. Door prizes, no heavy program or long speeches. You are urged to wear or show some item to promote your club. . ."

A State map was posted at the entrance of the room so each president (we have a mix of men and women) could mark their host city. About 50 clubs were represented.

At the luncheon, schedules of coming events were discussed and those in attendance were polled for their feelings and ideas about dance admission fees, new dancer promotions and projects which the State Federation could sponsor to help local clubs grow and have more fun. A printed list of all Oregon clubs and their presidents, divided by area councils, was handed out to each person.

The atmosphere was one of informality. One club donated a travelling banner for a drawing with the understanding they would reclaim it from wherever it went. Several door prizes were given and one club distributed famous Hood River apples as the local leaders departed.

We felt the idea was well received and that these hard-working individuals deserved recognition. Perhaps other states will be interested in giving the idea a try.

A Clique in the Club

by Wanda Frazier, North Pole, Alaska

IT HAS BEEN RUMORED that our club, the Snow Shoe Shufflers, is being run by a clique and that everything is being done by a clique. On close examination, we would have to agree that it is true. The same names appear on committee after committee, sign-up sheet after sign-up sheet.

If you would like to see the clique broken up as much as we would, here is a word of advice — VOLUNTEER! They would be delighted to have your help.

If you are a new dancer, don't let that stand in your way. New ideas and a fresh approach are what make a club a vital and youthful organization.

If you are an old-timer, please don't feel that a committee is beneath you. Good committees free your Executive Board to handle the business of the club.

Get involved in your club!

Invitation

CLUB PRESIDENTS LUNCHEON
OREGON SQUARE DANCE LEADERS
SATURDAY, JANUARY 28- 11:45am

NORTH'S CHUCKWAGON
2864 South Willamette-Eugene
•RSVP•

Smiles and Thanks and Friends

APPRECIATION AND KINDNESS go a long ways. It's nice to be on the receiving end of these qualities; it's also nice to dispense them whenever possible. Here are some small but memorable instances which have come to our attention and which would bear repeating — perhaps in your club or area.

One Smile

The invitation card to the Legacy After Party at the 33rd National Convention included all the pertinent information as to where, what, when, etc., but most noticeable were these words at the bottom of the card — Admission - one smile!



Thank You

“Six very happy square dancing couples” was how the letter was signed. It went on to say that in May, 1984, these individuals had attended a dance at the Champaign, Illinois, Boots and Bows Square Dance Club. More than 60 guest couples were at the affair. At the conclusion of the evening, as each couple left, they were handed a “Thank You” note which read:

“We want to thank you for coming to our square dance. We hope you’ve had a very enjoyable and sometimes challenging evening. We appreciate you giving us this evening of your life. We are better people because of you.”

The dancers reported they felt good all the way home because of this thoughtfulness. What a sendoff!!

Friendship Card

The Sandpipers Square Dance Club of Encinitas, California, has a business-size

publicity card which reads:

There are no strangers in square dancing
Only friends you have not met before.
They do not claim originality of the phrase,
but perhaps in their use of it.

100 cards were given to each member couple with *their* own name and telephone number printed on it. Members were asked to hand out the cards freely, particularly prior to the start of the New Dancer Classes in September.

A pleasant and personal contact was made with potential dancers.

BADGE OF THE MONTH



Mystic Squares of Pocatello, Idaho, was formed in 1982 and took its name in honor of one of its charter members who is a professional magician. This dancer has combined his square dancing and his magic talents to entertain fellow dancers.

The club badge depicts a white rabbit with a magic wand emerging from a black top hat, all against a royal blue background scattered with stars.

The Mystic Squares' members range from teenagers to senior citizens and the club is open to both pairs and spares. Visitations are made to other local clubs, to those in neighboring states and each year members travel to both the State Convention and to the Knothead Jamboree in Montana.

a HELP

The WALKTHRU

or a HINDRANCE?

by Zenous Morgan, Chicago, Illinois

WHEN I TEACH BEGINNERS, occasionally I encounter some non-helping club members. I have tried approaching them gently, so as not to lose their friendship, and I firmly believe there is a good deal of good in everyone.

I have had some success with a cartoon "fact sheet," and have seen some changes in varying members after they have read it.

Are You One of These?



NONE RISK RICK
Why should I participate in a one-night-stand?



LAZY LARRY
I don't need a walkthru.



DO NOTHING DON
I am not going to angel any group.



ANGRY ANDREW
I can teach you everything. Why should you listen to the caller?



BUCK PASSING BUCK
Why do they keep breaking down the square?



NON-THINKING TOM
These beginners will never learn. Let's not encourage them. Maybe they'll quit.



DEFENSIVE DAN
My position is right. I don't care about standards.

Traditional Treasury

by Ed Butenhof, Rochester, New York

ROGER WHYNOT IS A TRADITIONAL New England caller from Massachusetts with a knack for writing easy but different dances which are fun to do. He also has an unusual name which lends itself to interesting allusions. He sometimes wears a button which asks, "Whynot contras?" and has just published a slim, little book of dances entitled, "Whynot Dance With Me?" Here is one of the dances from that book.

ON THE BIAS

by Roger Whynot, Pride's Crossing, MA

Music: Well-phrased

Formation: Square

- — — —, **Head gents with corner forward and back**
- — — —, **Same four pass thru and turn alone**
- — — —, — — **Others swing your corners**
- — — —, **Those who swung, right and left thru**
- — — —, **All join hands and circle half**
(to original places for the men)
- — — —, **Swing new partner** (original corner)
- — — —, — — **Promenade**
- — — —, — — — —
- — — —, **Head gents** (repeat).

Then repeat two times for the sides. Other breaks may be inserted if and where desired.

For my other dance I give you one from my own notebook. I don't think I wrote it but I don't remember where it comes from either. It's called:

THREE HAND STARS

Music: A well-phrased melody

Formation: Square

- — — —, **First couple back to back**
Separate all around the outside
- — — —, — — — —
- — — —, **Pass partner**
Circle three with sides (left)

- — — —, — — **Circle right**
- — — —, — — **Star right** (same three)
- — — —, — — **Star left**
- — — —, **Head couples star right in center**
- — — —, — — **Corner allemande left**
- — — —, — — **Grand right and left** (full around)
- — — —, — — — —
- — — —, — — **Promenade**
- — — —, — — — —
- — — —, **Second couple back to back**
Separate, etc.

Repeat for third and fourth couples, again inserting breaks if desired.

Perhaps a word on the music would be appropriate at this point. What do I mean when I say well-phrased music? A phrase is a neat, easily recognized packet of notes in a tune. Usually four measures, or eight steps (counts) will be obvious if you listen. Those eight steps are just right for doing a forward and back, a ladies chain or a right and left thru, a star or a circle, a do sa do and the other building blocks of traditional dancing. Many of the newer square dance calls are not "do-able" in eight counts but may take ten, six or twenty-one. These calls make it very difficult, if not impossible, to dance with the phrase of the music and as a result most of the modern hoedowns suppress the phrase so the caller can start and end the various calls anywhere, without seeming to fight the music. These phraseless hoedowns are not suitable for the kind of dances discussed this month. The pleasure of these dances largely derives (as do contras) from moving *with* the music and beginning and ending each move exactly with the phrase.

Most singing calls are phrased, but it may be difficult to work with many of them if they have a strong and distracting melody. Remember phrased squares must be prompted *before* the dancers are to move, not while they

Please see **TRADITIONAL**, page 99

FEEL A BIT AWKWARD?

Check Your Dance WALK

Reprinted courtesy of Round Dancer Magazine

EVER GET THE FEELING, when trying to learn a new figure or even when having an "off" night when nothing feels right, that something is wrong with your balance? Sometimes it may be all your fault. Sometimes it may actually be your partner's fault. Sometimes you may both be guilty, and the evening's dancing could turn out to be much more work than fun.

If you were never taught the two points we are about to discuss, or if you were taught and just needed to be reminded . . . here's how to keep your dancing comfortable and your balance and control at its best.

1. Never look at your feet!
2. Remember the basic dance walk!

If you look at your feet, it causes many problems with both body flight, affecting you, individually, and you and your partner as a couple. This is so because when you look down your body also bends forward from the waist, creating a "downward" force with every step you take. This will make just progressing straight forward or backward difficult, and the execution of mechanically correct turns and pivots impossible. Always keep your head upright and look off in the direction of progression, keeping a point in view somewhere off in the distance at eye level.

The basic dance walk should be the first thing a teacher presents to a new dancer. We'd like to describe it for you, in detail, so you might give it a try and see if your dancing doesn't improve in both "feel" and quality as a result.

First, assume open position in line of dance with your partner. Flex (a slight bend not visible to the casual observer) your knees, keeping your upper bodies perpendicular to the floor with heads upright as described.

Second, remember that every forward step is powered by the standing foot. When walking normally the power comes from the upper body with a shoulder lead. In dancing this is not the case because that necessitates a forward lean and a forward lean is something to avoid for the sake of proper body mechanics and controlled body flight.

Now you're ready to begin the dance walk. Directions are for the men, women do the opposite.

Slide your left foot forward, ball of foot never leaving the floor, until the heel also comes in contact with the floor. Then "push off" of the right foot, keeping both knees flexed and your upper body perpendicular to the floor, so that all your weight is transferred from the right to the left foot.

Now slide the right foot forward (a passing step with no touch or hesitation) in the same manner with the ball of the foot lead and the knees flexed until the heel comes in contact with the floor. Then "push off" of the left foot, taking weight on the right.

Do this dance walk to a 4/4 timed piece of music, walking (taking one step to every other beat of the music) until you can perform the dance walk without bouncing up and down. In other words, keeping your upper body perpendicular to the floor and your head parallel to the floor. After a little practice to turn this dance walk into a habit, you will have developed the power and control in your dancing that will influence how you feel and how you look. You will feel more comfortable and you will look more controlled. Your dancing will take on that practiced, effortless quality that is so pleasant to watch and perform.

We're not saying that there are never times when rising and falling are not to be used to

style certain dance figures. However, the dance walk must be learned and practiced (in open position, closed position etc.) to insure a good foundation in proper progression and posture and control is built before "styling" is considered.

A proper dance walk, incorporating the body mechanics needed to execute turns and pivots, will give you all the styling you need to feel and look good in your round dancing.

Do's & Don't's

*as presented in Step by Step
by Eddie and Audrey Palmquist,
El Toro, California*

Round dancing can be most beautiful when couples remember the do's and don'ts of styling. And these are:

DO—

Smile . . . Have fun.

DON'T—

Take yourself too seriously.

DO—

Stand tall.

DON'T—

Slump or lead with your tummy.

DO—

Dance with small, gliding steps.

DON'T—

Take over-long steps.

DO—

Keep eyes up, level.

DON'T—

Watch your feet.

DO—

Keep your feet under you.

DON'T—

Dance with your feet wide apart.

DO—

Dance on the ball of the foot.

DON'T—

Be a traffic hazard.

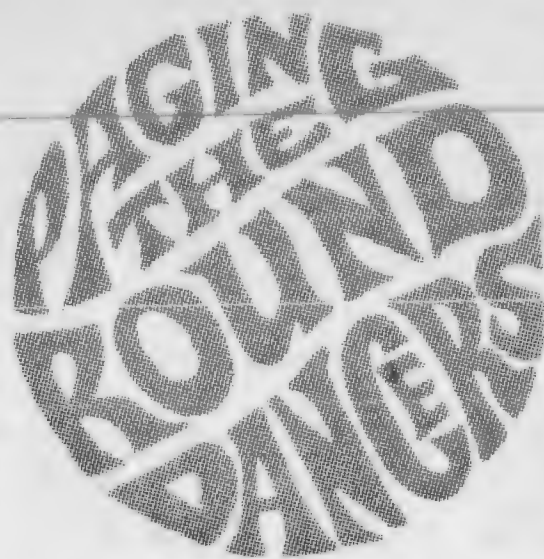
DO—

Anticipate; be ready for the next step.

DON'T—

Hold hands too tightly.

In doing your bit to add beauty to round dancing, styling should be a prime consideration. But remember, misguided perfectionism will dampen the fun for you, your partner and the other dancers. So don't take yourself too seriously nor allow mistakes to spoil the fun. Remember to smile—and keep your dancing **HAPPY**.



Frankie and Ed Campbell, Dallas, Texas

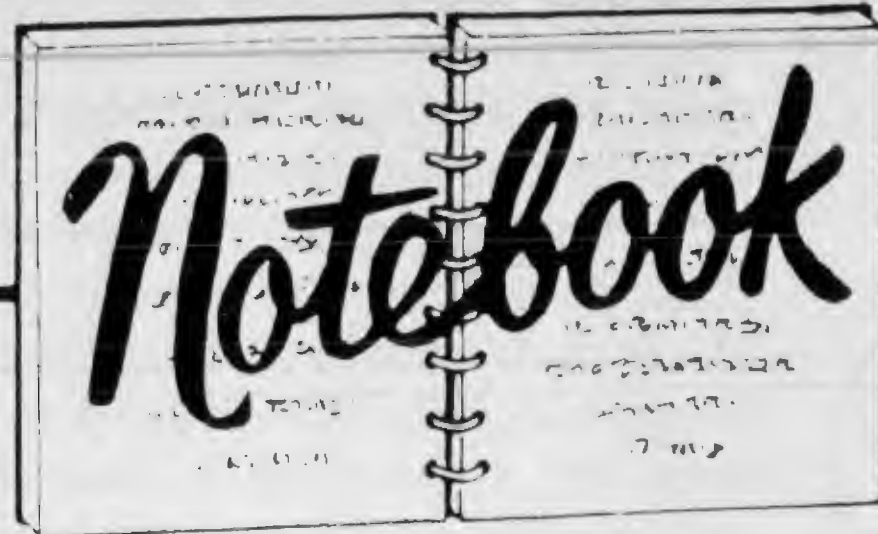
THEY FIRST MET in 1974, when dancing with Charles and Bettye Procter's round dance exhibition group. From there, they went separate ways — Ed to begin teaching round dancing and Frankie to finish raising two boys and two girls. Eight years later, they met again at a record shop and realized the first thing they had in common was a love of dancing. After several months, their mutual interests expanded and they were married in April of 1983.

Together, they have been featured at major festivals in Florida, California, Arizona and throughout Texas. This month the Campbells will be leading the rounds in Fort Worth for the North Texas Square and Round Dance Association's Roundup '84.

Currently, Ed and Frankie teach intermediate and advanced round dance clubs and also cue for square dance clubs. Their teaching style reflects their belief that round dancing should be fun as well as challenging and entertaining. Members of Roundalab and URDC, they now head the Texas R/D Teachers Training Committee, whose purpose is to assist in the training of new and aspiring round dance instructors. As choreographers, they have written such releases as Crazy, Crazy, Them Old Songs and Pecos Promenade.

Asked for a view on the overall concept of the activity, the Campbells commented, "Although round dancing and square dancing are different dance forms, they both sprang from the same roots and while today they are developing their own personalities, they retain similarities in calling (cueing), dress, music and fellowship. Round dancing owes its life to the square dance movement that gave it a place to grow. Squares and rounds complement each other well when they are held in mutual respect by the dancers. We love them both and hope there will always be square and round dance associations."

The CALLERS



Memory—The Way It Works

by Carl Anderson, Stillwater, Oklahoma

IN NEARLY ANY DISCUSSION or presentation of the various systems of calling, memory is a system that will be presented or discussed. Memory is a system of calling that is used by all callers to a greater or lesser degree. Memory, as with most elements involved in the art/science of calling, is complex and perhaps not understood as well as it should be. Memory is closely related to learning, but it is different. Memory is also valuable to us in terms of reasoning and judgment. Obviously memory is important to each of us in terms of our public relation efforts in our roles as leaders within the square dance movement. The purpose of this article is to examine memory as a tool used by square dance callers; to discuss what memory is and is not; to determine some myths and to suggest some ways we might utilize this tool to help us become more effective in our role in the square dance movement.

Webster tells us that memory is, "the power or process of reproducing or recalling what has been learned and retained." There are at least two key or critical elements in this definition. First, there must be something that has been learned. Secondly, one must possess or have the ability to reproduce or recall something that has been learned. The number of things that individuals learn is really amazing. We can learn to walk, dance, swing, jump, to strengthen or improve memory. Exercise will not (on its own) strengthen or improve memory.

Perhaps it would help to conceptualize what memory is by relating to a computer. Information (data) is placed into a computer where it is stored until the information needs to be retrieved. If the information is not retrieved, it remains stored. We retrieve information from the computer on an as-needed or as-desired basis. The information is there when we call for it. Our memories operate on much the same order.

Kenneth Higbee, author of *Your Memory How it Works and How to Improve It*, discusses memory by examining the way we store knowledge, experiences, and events. For example, he likens the storage process to recording each fact, each learned skill, each experience, each thing to which we have been exposed to a piece of paper (learning) and placing it in a box. Then, when we need to retrieve a specific piece of paper, we simply reach into the box and retrieve the appropriate one. Obviously, this would not necessarily be an easy task since all of the pieces of paper would be randomly thrown into the box without a system to retrieve a specific piece of paper. Professor Higbee goes on to suggest that a more effective way to a more efficient memory would be to record the information (learning) and file it in a systematic way. Much more effective.

Other aspects of memory are the concepts of *short-term* (primary) and *long-term* (secondary) memory. Impressions pass through our short-term memory file first. Short-term refers to how many items an individual can deal with or can perceive at one time. Short-term memory has a rapid forgetting rate. For example, information stored in short-term memory is forgotten in less than 30 seconds unless one rehearses (repeats over and over) the information. How many times, for instance, have you looked up a telephone number and forgotten it by the time you start to dial it? Or, you looked up a telephone number, rehearsed it, dialed the number, received a busy signal and have to look up the number again before you can re-dial it? That is short-term memory.

ABOUT THE AUTHOR: Carl Anderson is an education specialist. With a formidable background of Bachelor and Master degrees in music and education, it follows that he is currently Callerlab's Chairman of Research and Development. Attracted to square dancing while recuperating from heart surgery, and looking for an alternative to jogging, Carl is now, only nine years later, well immersed in square dance leadership. He conducts caller colleges, mini-legacies and two years ago joined the record industry when he assumed ownership of Gold Star Records. Carl maintains a Mainstream home program and also an Advanced program for four branches of his Gold Star Promenaders. His research and comment in this month's Callers Notebook provides an interesting and unusual article on "Memory."

Long-term (secondary) memory, on the other hand, is relatively permanent and the capacity is virtually unlimited. In this type of memory, we set out in a purposeful way to place material in our memory banks. This is when we must make a conscientious effort to organize the three stages of memory, acquisition, storage and retrieval. It is also a time when mnemonics can assist us.

Memory and it's Measurement

This is the process of learning specific things in a specific order and then recalling them in the exact order. Returning to the example of an individual being asked to recall the names of the five U.S. Presidents, a correct and complete recall would have been made if all five names were given but not necessarily in order. In serial learning or recall, however, the five Presidents would need to be recalled in the correct order. This is important to the caller who is a pure-memory caller. This means that he must learn the material in a specific order and it must be recalled totally and exactly in that order. To do otherwise would probably not result in a correct resolution to the square.

Another way to measure memory is to deal with the concept of recognition. Recognition is usually an easier process than recall. The individual is simply identifying something learned. For example, persons may be asked if they know a specific individual (e.g., "Do you know Bill Peters?") and they respond they do not. Then when they see the individual, they recall having met him. I have never ever said, "I recall the name, but can't place the face." The test in dealing with recall is to ask, "What is the item?" When dealing with recognition, the test question becomes "Is this the item?"

A final way to measure memory deals with the concept of *relearning*. If, for example, an individual is not able to recall something, not able to recall with cues, not even able to recognize it, he may still show signs of remembering by the concept of relearning. This would be the case if he was able to learn the material more quickly the second time than the first time.

When we think about it, forgetting is not all bad. Think what was said about short-term memory. If we did not forget, think of all the trivial things that would be cluttering our minds. It could become impossible to select useful and relevant items we need to make decisions. Our goal becomes to forget the unimportant — not the important. Research tells us that people can forget what they want to forget. Unfortunately sometimes we also forget what we do not want to forget.

While there have been several explanations given for why we forget, the literature suggests four classical explanations. One of these is *passive decay*. As the name implies, the information fades away with time and lack of use, just as a path across a meadow will become overgrown if it is not used. *Repression* is a concept which resulted from the work of Sigmund Freud. While some of the details of Freud's theories are not widely accepted, most psychologists do believe that individuals do make an effort to intentionally forget unpleasant or unacceptable memories — like some dances I have called! A third classical explanation of why we forget deals with the interesting concept of *systematic distortion*. Our memories can be affected by our values and interests. We therefore remember some things the way we want to remember them. Such statements as "those were the good old days" may be an example. Or would you rather describe the role you played in your high school championship football game as you recall it — or would you rather see the film of the game? Finally, the concept of *interference* is among the classical explanations of why we forget. This concept suggests that forgetting may not be affected so much by how much time passes (passive decay) as it is by what happens during that time. Much forgetting is likely due to interference by other learning. Interference does not imply a limited-memory capacity, where new information that is placed into our heads pushes the old information out. It is not so much the amount we learn as it is what we learn that determines forgetting by interference.

The Caller and Memory

As stated earlier, each of us uses memory in our calling. It is difficult, if not impossible (at least from a theoretical point of view), to separate some systems of calling from each other. For example, if, from a static square, the module, "heads flutterwheel, sweep a quarter, pass thru" is verbally given to nearly any caller and then the question, "What is the formation, sequence and relationship (FSR) of the square?" were asked, most callers would respond by saying, "Eight chain, all in sequence, sides with partners, heads with opposites (Zero Box)". Would this answer be given based on the caller having sighted the square, because the caller is using mental image, or did he give the answer based on memory and/or knowledge?

Another example that could be given of how each of us uses memory in our work in the square dance field is when we study definitions, number of beats of each movement, styling of each movement and the like, as we prepare to teach our classes and/or workshops. As we prepare by reviewing the definitions, we are practicing the *aided recall* concept of memory. If it is the first time, we are studying the material in an attempt to gain the knowledge (learn the material) which hopefully will be placed in our memory.

Each time we travel to a guest date and we attempt to match the name on a badge with the one that appears on the contract, we are utilizing the *recognition* portion of our memories. As we program our dances or as we are faced with a situation which will require some sort of decision, we are depending on our memories to help us select the appropriate alternative. The bottom line seems

to be that we use the memory system in more ways than perhaps we have thought about. Should you be one (as I am) who has a "bad memory," do not despair! All of us do have a memory; we all use it. In all probability, if we have a weakness in one area of our memory (recalling names, for example), we have strengths in other areas of memory (recalling singing calls, for example). It is the unusual situation when an individual has a "bad memory." Even if our memory is not what it should be, there are techniques that can be used to improve one's memory.

It is hoped this piece has provided some incite into memory, how it works, how we forget, and how we use it in the art/science of calling. If nothing else, perhaps memory, as a system of calling, will receive a little more attention as a tool that is used by all of us. Perhaps, however, the issue of learning material will become the center of attention. Learning, after all, is the first step of memory. Nothing can be stored until it is learned. All of the tricks, systems, gimmicks, techniques, theoretical generalities, and mnemonics in the world will be meaningless without the first step — *learning*. On the other hand, if no effort is made to develop and improve our storage and retrieval capabilities and we are forced to learn each time we are faced with the same problem or situation, then we are back to grid one. Let's all work toward improving our acquisition, storage and retrieval capabilities and capacities.

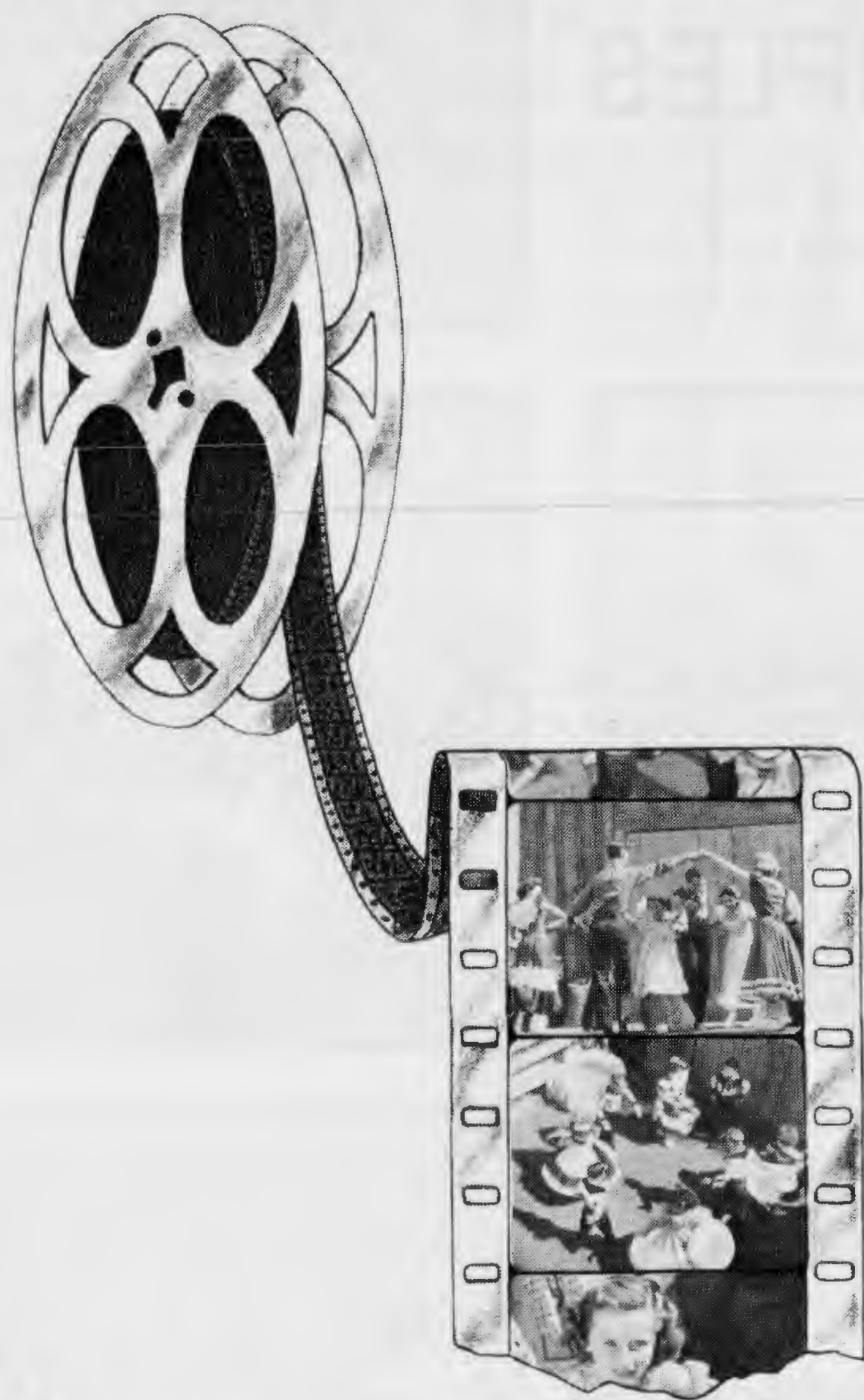
In Summary

Each and everyone of us uses memory as one of our primary systems of calling. The relationship between memory and learning is a very strong one. You can have learning without memory but you cannot have memory without learning. Unless we have severe brain damage or suffer from mind debilitating drugs, we all have memories. Some of us can do a better job of recalling than others. We all have the capability to improve and strengthen our memories. Remembering is a skill. Everything we learn can be stored in our memories. It is probably not wise, however, to store everything. Memory is neither a thing nor is it a muscle. Even someone who uses mnemonics will not have total recall. We have built-in psychological aides that help us forget, if we choose to, or if a particular burden is perceived by us to be too much. Memory is necessary for success as a square dance caller. The better one's memory, the more effective that particular tool is. Memory is like the music aspect of the art/science of calling. We don't need to be a musician or have an outstanding voice, but it certainly helps and we can improve and strengthen memory just as we can our musical abilities and voice.

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FILM TALK



FOR SEVERAL MONTHS we've been accumulating responses from those who wish to express viewpoints on a proposed series of short films to be used as an indoctrination for dancers coming into the activity. With little exception, all of the letters have been in favor of such a program. Readers indicate that unless something of this type is available, few new dancers will be aware of the interesting history of square dancing along with the philosophy that used to be the common stock-in-trade for the caller/teacher.

Of course, in times past, the caller had more time to introduce background material because the list of basics to be covered before the dancer was ready to move out of class into club dancing was not as great. However, even with the time, some letters have indicated

that not all callers are moved to include this type of information which, incidentally, most of those writing have said was an important part of creating *permanent* square dancers.

An interesting note, from a number of those who have written, is that the series, if and when it comes about, should not be limited to those just entering the activity, but should very definitely be a part of the club and association program so that existing dancers could also learn more of the heritage and tradition that are a part of the square dancing movement.

So, except for becoming a storehouse for additional ideas, there is not too much progress to report on finalized scripts, shooting dates or the incorporation of other ideas. Incidentally, among the suggestions we have received was a very definite vote in favor of having such a series available on video cassette as well as on 16mm films that might make it more conducive for use in a large classroom or club hall. We were also very interested in the suggestions with regard to the logical source of income from big dance events, conventions, etc., as a means of helping to finance the project. More on this later.

Project In The Works

We recently looked at a film we made in 1950 — a 15-minute color and sound program that demonstrated the forms of square dancing being practiced at that time, along with the costuming of the early 50's. The film utilized dancers in four age groups. The film, which was translated in seven foreign languages and distributed by the United States State Department, is just as interesting today as it was when first released. After watching it a second time, we wondered if it might not be of equal interest to today's dancers, a glimpse of the way things were, a touch of nostalgia, a good hunk of history.

The bottom line is that we got together with Joe Fadler, who had shot the original film, and with the help of Bruce and Mary Johnson and some of their Santa Barbara square dancers, shot some current day footage. We're now in the process of adding this to the beginning and ending of the old film, together with a little commentary that will serve as an explanation about some of the changes. It's too early to announce a release date but if it turns out well, we'll make it available. □ □ □

Style Lab

ALL FOUR COUPLES

THE MECHANICS OF FOUR couples instantaneously doing a figure, originally planned for two couples, is not new. Let's take a look at a pass thru. Two facing couples (1) move forward (2) and, passing right shoulders (3), end back-to-back (4). This is



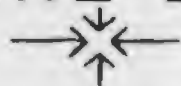
extended to a full square in the following manner: Dancers in a square (5) face their corners and moving forward pass right shoulders (6). They pass right shoulders with their opposites (7). As they meet the third dancer, they move to their right, pass left shoulders with that person (8) and moving on (9) end as couples facing out (10).

A right and left thru works in a similar manner. The two couple version, starting with two facing couples (11) extending right hands to their opposites (12) move by (13) and courtesy turn (14) to end facing the other couple, uses the same principle from a square (15). Facing corners, the dancers pass right shoulders (16) moving forward to give a right hand to opposites (17), move past and slide to the right in front of the third person (18) and on to meet their partners and courtesy turn (19) to complete the movement (20).





ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Germany

During the opening ceremonies of German-American Friendship Week, 1984, on a cool day in May, in front of the city hall of Heidelberg, the Lord Mayor Reinhold Zundel presented Rudi Pohl with the silver badge of honour of Baden-Wurttemberg. With the 33rd U.S. Army Band and the Music Section 11 of the German Air Force providing the background music, Rudy was honored for his part in getting square dancing going, not only in Germany, but in all of Europe. Rudi's activities began in 1964, both as a dancer and a caller. In later years he served as Publicity



Rudi Pohl received a silver badge of honour from Heidelberg's Lord Mayor, Reinhold Zundel.

Director of EAASDC, Training Director of ECTA, President of the Association, etc. Rudi was responsible for removing ECTA from the responsibility of the American Forces and leading it to a free European Callers and Teachers organization. — *EAASDC Bulletin*

California

The Santa Clara Valley Square Dancers Association will hold its 28th Annual Jubilee, October 12-14, at the Santa Clara County Fairgrounds in San Jose. Dancing will range from Mainstream to Challenge; there will be



Karl Koll, Jr. put together a heritage square dance group and members of the Dip-N-Divers of Munich, Germany, performed at the U.S. Embassy in Bonn last year at the tri-centennial celebration. The poster (right) of the event which celebrated the first German families who emigrated from the city of Krefeld to the United States.



rounds and a newer dancer and youth program, also a fashion show and special brunch. RV on-site parking is available. Behind the mike you'll find Chuck Bryant, Bob Gambell and Art Springer, with Bob and Bobbie Cain in charge of rounds. Call (408) 259-1958 for additional information.

Opening this month in Crescent City is a new Square Dance Center at Kings Valley RV Resort with a 6,000 square foot maple dance floor ready for square and round dancers to try it out. An adjoining mobile home park with secluded redwood sites is also completed for those travelers looking for a permanent summer home at the west coast's newest square dance resort. We also invite any professional callers traveling through our area during the upcoming winter season to get in touch. We are interested in sponsoring dances and weekends during our "off-season" months. Our square dance hall has complete kitchen facilities and seats 200, should any club like to plan a weekend outing, with their own caller, September through May. A word of thanks to the many friends who have encouraged us during the past months. It was an uphill grind, but we've made it, and the wait was well worth the results. We look forward to seeing old friends and new friends at our Square Dance Center. Our address is 6701 Highway 101 North, Crescent City 95531 and our telephone is (707) 487-4831.

— *Phoebe Corbell and Gail Steele*
Indiana

You are cordially invited to The New Hoosier Square and Round Dance Festival to be held at the Executive Inn in Evansville, October 26-28. Beryl Main, Bill Volner and Dave Lightly will be calling; Richard and JoAnne Lawson will be cueing. The program will feature Mainstream through Advanced dancing. For information contact Martin and Janet Schroering, 8155 Outer Lincoln Av., Newburgh 47630 (812) 853-5603.

Colorado

A very special thanks to all callers and cuers who donated their time and talents for the Vanessa Bennett Benefit. Vanessa is three years old; her parents were murdered in January and Vanessa survived only after many weeks in Children's Hospital. Her expenses were monumental and square dancers re-



Vanessa's grandmother accepts handmade dolls for the little girl at a benefit dance in Colorado.

sponded to the need. 42 squares raised a total of \$2,425 to help defray her hospital costs. Once again square dancers proved they are the greatest people in the world.

— *Mary Lou and Dave Waddington*
Nebraska

Prairie Conclave V will convene at the Ramada Inn of Kearney on November 9. This biennial leadership seminar brings together square dance club officers, callers, leaders and potential leaders to compare notes, share ideas, solve problems and explore the best course to keep our hobby healthy and growing and to safeguard the future of the activity. This year, Gene Trimmer will be guest director. Substantial donations from the State Association and the federations made it possible to reduce the registration fee. It is hoped this lower fee will enable more square dancers to participate.

— *Prairie Conclave of American Folk Dancers*
Texas

We are pleased to announce "Around the World in '84" — two gala evenings of square and round dancing, to be held in the Tarrant County Convention Center, Fort Worth, October 26-27. Several local callers, Wayne Baldwin, Don Fletcher, Jon Jones, Gary Otwell, Rick Smith and Rocky Strickland, who are also known nationally, will provide a vari-

ROUND THE WORLD of SQUARE DANCING

ety of dance levels from Basic through Plus. Our cuers will be Ed and Frankie Campbell and Ray and Julie Ramely. Workshops, panels and a fashion show are also on the program. See you there! — *Bob and Judy Simmons*

New Mexico

Pancho and Marie Baird have been elected to the New Mexico Square Dance Hall of Fame. Affectionately referred to by his friends as the "Will Rogers of Square Dancing," Pancho and Marie started square dancing in July, 1949, and calling in September of the same year. . . In addition to calling and teaching, they were both professional musicians and organized a square dance band, "the Git-fiddlers." Pancho recorded on various labels and his dance, "Smoke on the Water," is today regarded as a classic example of a perfectly timed and called square dance. They are also well known for their performance of cowboy songs of the Southwest. . . An ardent student of Southwest history, Pancho prefaces many of his songs with a narration of their origin. . . The Bairds represent the best and most versatile in the square dance movement from its early days to the present time.

— *Southwest Dancer*

Idaho

Pocatello Area Square and Round Dance

Association Inc., a newly formed Idaho Corporation, is constructing a square and round dance facility. The group purchased two-and-a-half acres of land, including a large, picturesque barn. This is being remodeled to house a 4,500-square-foot dance facility. Attention is being given inside to provide good acoustics and ventilation and superb dancing on a floating hardwood floor. A sound-proof partition and a loft will provide three different areas for simultaneous activities. An application has been made to have "The Barn" included on the National Historic Register. The new Association was formed to meet the needs of the square and round dance community which is continually growing. It is hoped that the new hall will be ready for occupancy in September, 1985. — *Lloyd Lyman*

New Zealand

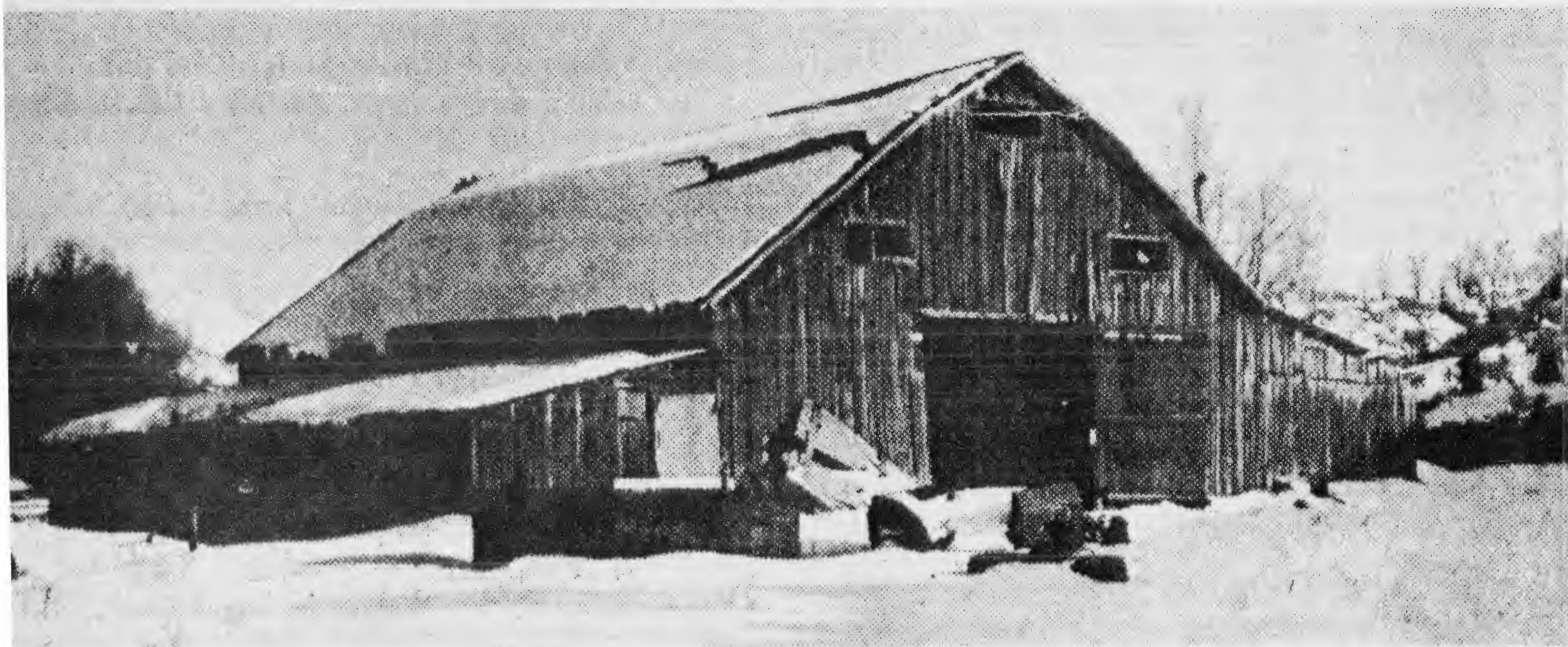
Why not plan a trip "Down Under" to one of the world's most beautiful countries? Come to Christchurch October 19-21 when we will host the New Zealand International Square and Round Dance Convention. This year our featured caller for this Mainstream program is Jon Jones. The weather in early summer/late spring is ideal for dancing. For full details write PO Box 15-045, Christchurch.

— *Cathedral Chimes*

Florida

October 26-28 are the dates for the Fall Festival of Rounds presented by the Round

The antiquated barn which the Pocatello Area Square and Round Dance Association is remodeling into an attractive and useful square dance center.



May Morman receives a recognition pin from caller, Hayes Herschler and his wife, Vi, of St. Augustine, Florida



Dance Council of Florida. Bob and MaryAnn Rother will conduct six different sessions, including clinics, workshops and parties. The event will be held at the Howard Johnson Motel in Punta Gorda and more information may be had by telephoning Jay and Boots Herrmann at (305) 965-2409.

Jay Morman, state secretary of the Florida Dance Teachers Association received an "angel swinger bar" in appreciation of his work in promoting square dancing. Although FDTA is an organization for ballroom instructors, Jay has been active in both square and round dancing and in presenting entertaining programs in all areas of dance for senior citizen homes and centers.

Washington

The Curley Q's Square Dance Club from Port Orchard recently bid farewell to the U.S.S. Battleship Missouri with a square dance on the first deck (just below the historic "Surrender Deck" where the Japanese surrender was signed.) When the United States Navy announced plans to recommission the Missouri, the club made arrangements for a farewell dance during the final hour the ship would be open to the public. Those who participated will never forget the occasion and we thank caller, Ed Evans, who arranged it all. This historical ship was visited by thousands of people from all over the world while it was anchored at its Bremerton site.

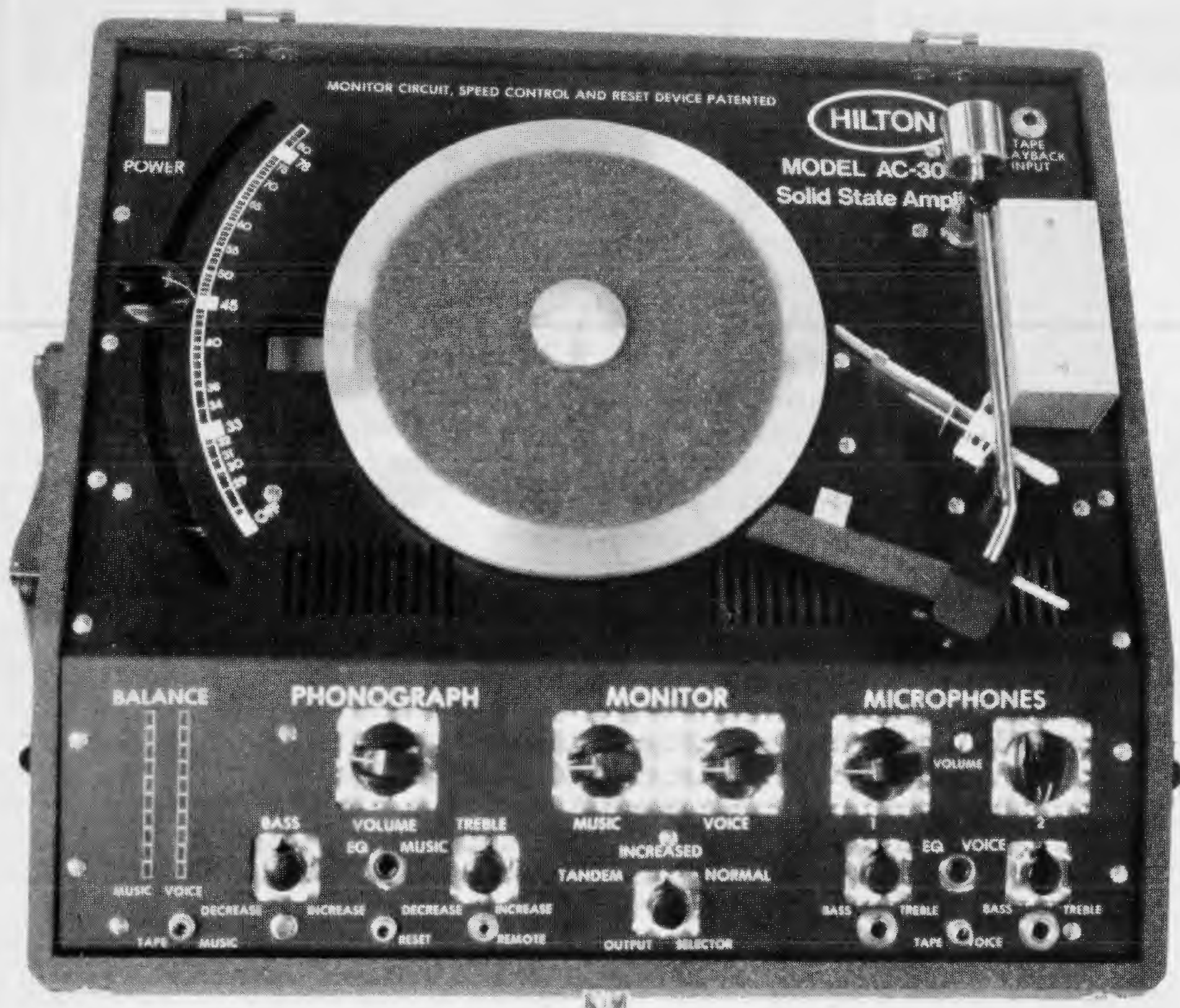
— Cheryl Chapman



Square dancers board the U.S.S. Missouri before it heads for Long Beach Naval Shipyard and a multi-million dollar reactivation program.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

Choreography for Dancer Education and Improvement

by Jack Lasry, Hollywood, Florida

THIS SECTION has been called Basic Choreography. Some callers think it is aimed at the Basic program but it really never has been. It is our attempt to provide you with some ways to expand and to better understand the basics and how to use them at the Mainstream plateau.

From a normal two-faced line, boys as ends and girls as centers, you can easily set up a left handed Dixie-style type wave by simply having the girls run left. Let's explore some possibilities using this idea.

Zero Box

Right and left thru . . . veer left
Couples circulate . . . girls run (left)
Balance . . . boys trade
Boys cross run . . . recycle . . . pass thru
Trade by . . . left allemande

Swing thru . . . boys run
Couples circulate . . . girls run . . . balance
Girls circulate . . . boys trade
Slip the clutch . . . left allemande

Swing thru . . . boys run
Tag the line right
Couples circulate . . . boys trade
Boys run left . . . balance
Boys circulate . . . girls trade
Girls cross run . . . boys trade
Swing thru . . . recycle . . . swing thru
Turn thru . . . left allemande

For Plus Dancers

Zero Box

Right and left thru . . . veer left
Couples circulate . . . girls trade
Girls run left . . . balance
Trade the wave . . . all eight circulate
Girls run . . . bend the line
Left allemande

Zero line

Pass the ocean . . . recycle . . . veer left
Couples circulate . . . girls trade
Girls run . . . girls fold
Peel the top
Grand left swing thru
Center four only . . . trade the wave
All boys fold
Girls extend to a left hand wave
Trade that wave . . . boys run
Slide thru . . . left allemande

For Advanced-One Dancers Using the Basic Theme

Zero Box

Right and left thru . . . veer left
Crossover circulate . . . boys trade
Boys run . . . boys circulate
Girls one quarter thru
Cut the diamond . . . girls trade
Boys trade . . . recycle . . . pass thru
Grand right and left

Basic Choreography

I notice that most dancers at the Mainstream plateau have very little trouble with split circulate when you set it up from a box with a touch one quarter but from parallel ocean waves, the dancer seems lost or unable to recognize the split circulate concept. Perhaps you should test your group and see if they need some help. If they do, try a workshop tip on split circulate and perhaps the following "teach" will be helpful.

From a zero box wave have the girls drop hands and have the boys take the girls they are adjacent to and together slide apart from the other pair in your wave. Now have the dancers check out their split-circulate boxes and tell them that you have constructed a high fence between each box of dancers and you must stay on your own side of the fence.

Newer dancers may be startled at the completion of one split circulate as the ending will be two boys/two girls in the wave. Call a few split circulates then reestablish the parallel wave and review the action and have the dancers recognize that they really have two parallel waves and wave basics can be used. Work on combinations that include swing thru then split circulates followed by another swing thru, add all eight circulate into the combinations and with a little practice the dancers will do fine.

Zero box

Do sa do to a wave . . . split circulate
Split circulate . . . boys run
Bend the line . . . slide thru
Left allemande

Swing thru . . . split circulate
Split circulate . . . swing thru
Boys run . . . bend the line . . . slide thru
Left allemande

Zero Box Wave

Split circulate . . . swing thru
Split circulate . . . scoot back
Boys run . . . slide thru . . . left allemande

Zero Line

Pass the ocean . . . all eight circulate
Split circulate . . . swing thru . . . boys run
Pass thru . . . bend the line
Right and left thru . . . slide thru
Swing thru . . . turn thru . . . left allemande

Zero line

Pass the ocean . . . swing thru
Split circulate . . . centers trade
Split circulate . . . boys run
Pass the ocean . . . swing thru
Turn thru . . . left allemande

Zero Box

Touch one quarter . . . centers trade
Split circulate . . . recycle
Pass to the center
Square thru three quarters
Left allemande

Zero Box

Wave . . . recycle . . . veer left
Couples circulate . . . boys run
Split circulate . . . centers trade
Scoot back . . . boys run . . . pass the ocean
Recycle . . . left allemande

Dancing Mainstream

Using cross run from Dixie-style waves and centers of two-faced lines are the common places. I would like to use cross run from the centers of lines facing out . . . Mainstream!

Zero Line

Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . pass thru
Centers cross run . . . new ends star thru
Centers partner tag . . . swing thru
Boys run . . . bend the line
Crosstrail thru . . . left allemande

Pass thru . . . centers cross run
New centers partner trade
Centers square thru four
Ends star thru . . . all pass thru
Left allemande

Pass thru . . . tag the line . . . face in
Pass thru . . . centers cross run
New centers cross run . . . box the gnat
Fan the top . . . recycle
Square thru three quarters
Left allemande

Zero Line

Pass thru . . . wheel and deal
Double pass thru . . . centers in
Centers cross run
New centers cross run . . . star thru
Double pass thru . . . cloverleaf
Zoom . . . swing thru . . . turn thru
Left allemande

Heads pass the ocean

Spin the top to a star thru
 (heads lead right)
Circle to a line . . . pass thru
Wheel and deal
Centers spin the top to a star thru
Right and left thru . . . pass thru
Trade by . . . left allemande

Zero line

Pass thru . . . tag the line
Cloverleaf . . . zoom
Centers spin the top to a star thru
Do sa do to a wave . . . split circulate
Boys run . . . wheel and deal
Left allemande

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

Heads pass thru
Around one to a line
Centers spin the top to star thru
Cloverleaf . . . ends star thru
Centers pass thru . . . touch one quarter
Scoot back . . . boys run . . . pass thru
Bend the line . . . right and left thru
Pass the ocean . . . swing thru
Turn thru . . . left allemande

Zero line
Right and left thru . . . pass the ocean
Ladies trade
Spin the top to a star thru
Left allemande

Zero box
Pass the ocean . . . single hinge
All eight circulate
Each box split circulate
Centers hinge and fan the top
Outside girls U turn back
Centers step thru
Do sa do the outsides to a wave
Girls trade . . . recycle . . . left allemande

Heads touch one quarter . . . walk and dodge
Eight chain four . . . do sa do to a wave
Split circulate . . . centers trade
Boys run . . . crosstrail thru
Left allemande

Zero Box
Right and left thru . . . veer left
Ferris wheel . . . double pass thru
Centers in . . . cast off three quarters
Pass thru . . . bend the line . . . star thru
Centers square thru three quarters
Left allemande

JACK LASRY underwent a kidney transplant on August 5th and as this magazine went to press was convalescing and reported doing well. Our fond thoughts are with Jack, for a speedy, strong recovery.

The Plus Program

Crossfire is a solid Plus basic that has a real variety of applications for the creative caller and dancer to enjoy. The definition allows us to start the action from several formations and to have several different ending formations. The basic starting formation is the two-faced line. From this and any other formation, the

action is the ends will cross fold as the centers trade and extend to join hands with the awaiting dancer.

Formation No. 1 for crossfire is the parallel two-faced line:

Zero box
Swing thru . . . boys run . . . crossfire
Triple scoot . . . boys run
Do sa do to a wave . . . recycle
Pass to the center
Square thru three quarters
Left allemande

Swing thru . . . boys trade . . . boys run
Tag the line right . . . crossfire
Boys run . . . pass to the center
Square thru three quarters
Left allemande

Formation Number 2. crossfire single two-faced line

Zero box
Right and left thru . . . veer left
Ferris wheel
Centers veer left . . . crossfire
Walk and dodge
Square thru three quarters
Trade by . . . left allemande

Formation No. 3 for crossfire end to end two-faced line

Zero Line
Swing thru . . . boys run . . . crossfire
Split circulate . . . boys run
Cross trail thru . . . left allemande

Zero box
Swing thru . . . boys run . . . couples hinge
Triple trade . . . crossfire . . . scoot back
Split circulate . . . walk and dodge
Partner trade and roll
Grand right and left

Formation No. 4 for crossfire is lines facing out:

To start from lines facing out, I suggest a line with two boys and two girls set up by having the heads pass thru . . . around one to a line. Then pass thru. Review the rules. Ends crossfold, centers trade and extend. From the lines facing out, the ends can easily cross fold

and the centers can trade but it becomes a partner trade, their extend places them into a wave in the center as the square ends in a one quarter tag formation.

Heads pass thru . . . around one to a line
Pass thru . . . crossfire . . . centers touch
Centers girls in the wave trade
Wave recycle . . . pass thru
Left allemande

Formation No. 5 for crossfire is the inverted line

Set up an inverted line by having the heads square thru four and go centers in between the sides, then cast off three quarters with the adjacent end. The ends of the line are facing out as the centers face in. Apply the rules of crossfire.

Zero box
Centers in . . . cast off three quarters
Crossfire . . . touch
Girls trade . . . recycle
Left allemande

Dancing Load the Boat From Half-Sashayed Line

You may have to review the center action of load the boat when in this formation but the good dancers will find it an easy formation to master.

Zero Line
Right and left thru
Rollaway a half sashay
Load the boat . . . grand right and left

Rollaway half sashay . . . load the boat
Square thru . . . on the third hand
Grand right and left

Zero box
Swing thru . . . boys run . . . tag the line in
Load the boat . . . star thru
Wheel and deal . . . left allemande

Zero box
Wave . . . girls trade . . . girls run
Tag the line . . . centers in
Cast off three quarters . . . load the boat
Curlique . . . boys trade . . . boys run
Bend the line . . . slide thru
Left allemande

Heads pass thru . . . around one to line
Pass thru . . . wheel and deal . . . spread
Load the boat . . . curlique . . . girls trade
Recycle . . . left allemande

Zero line
Pass thru . . . wheel and deal
Double pass thru . . . peel off
Bend the line . . . load the boat
Swing thru . . . scoot back
Split circulate . . . walk and dodge
Partner trade and roll
Grand right and left

Load the Boat From Inverted Lines

Heads square thru four . . . centers in
Cast off three quarters (inverted line)
Load the boat
Those facing in . . . square thru four
Those facing out . . . U turn back
Pass thru . . . trade by . . . left allemande

Heads rollaway half sashay
Circle eight . . . boys square thru four
Boys put centers in
Cast off three quarters . . . load the boat
Boys cloverleaf . . . girls pass thru
Touch one quarter . . . girls circulate
Boys run . . . wheel and deal
Left allemande

Dancing Some Plus

Zero Box
Right and left thru . . . veer left
Ferris wheel . . . spread
Centers square thru four
Ends star thru . . . spin chain the gears
Swing thru . . . girls circulate
Boys trade . . . boys run
Couples circulate . . . boys run
Grand right and left

Zero line
Pass the ocean . . . relay the deucey
Swing thru . . . girls fold . . . peel the top
Recycle . . . right and left thru
Dixie style to a wave
Slip the clutch . . . left allemande

What is Mainstream Dancing?

Mainstream dancing should be the plateau that dancers spend at least a year dancing so they have an opportunity to enjoy what they have learned in class. They will then be able to dance for fun with improving amounts of

More material on page 59

INFORMATION ON REGISTRATION & HOUSING

P. O. BOX 1985
EVA, ALABAMA 35621

SAVE TIME AND MONEY

Many Registration Forms must be returned because of errors. Double-check your form for accuracy and completeness.

BE SURE YOU HAVE:

1. Printed legibly all names, address, city, state, zip code, telephone number and age(s) of child for registration and for Housing, if requested.
2. Correctly entered all amounts in FEE column, including \$16 Registration Fee for each dancer and amounts for all other materials. Also included RV Reservation Fee, if reserving space in RV Parking
3. Correctly completed SUB-TOTAL and TOTAL AMOUNT ENCLOSED and included check or money order with the Registration Form.
4. Checked NO HOUSING REQUIRED if not requesting Housing.
5. Checked DATES for which rooms are needed.
6. Enclosed Registration Forms for ALL persons in a group if the group wishes rooms in same Hotel/Motel; also included Name of Group or Group Leader.
7. Checked DAYS AVAILABLE if you wish to call, cue, prompt, or direct dancing.
8. Enclosed ALL Registration Forms and Fees for all units if you wish to camp as a group.

Indicate your choice of Hotel/Motel noting code number above and place numbers of selected accommodations on reverse side. Be sure to indicate type of room and dates needed. One of your choices will be honored if at all possible; otherwise comparable rooms will be assigned. Hotels/Motels will not make reservations direct—only through the Housing Committee will reservations be approved. Telephone requests will not be honored. Please do NOT send a room deposit with this registration form—Hotel/Motel will confirm directly and advise deposit required. PERSONS WISHING TO ROOM TOGETHER SHOULD SEND IN REGISTRATION FORMS TOGETHER.



34TH NATIONAL SQUARE DANCE CONVENTION®

JUNE 27, 28, 29, 1985

BIRMINGHAM, AL. arrive in '85



"THE WORLD'S GREATEST SQUARE DANCE EVENT"

TUSCALOOSA

28	30-32	36-40	--	50
46	52	64	--	50
33	37-43	41-80	--	50
34	36-42	44-46	75	50
27	32-40	36	47	50

ANNISTON

46	52-60	56	69	60
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ATTALLA

30	36-48	42	--	60
35	40-50	--	65	60

CLANTON

28	32	35	--	60
----	----	----	----	----

JASPER

28	36-46	41	31	60
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PRATTVILLE

32	37-43	40	45	80
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DECATUR

35	37-47	44	--	90
18	22	--	--	90
22	25-34	31	--	90
25	33	--	--	90
22	27-54	--	--	90

MILLBROOK

32	38-41	41	--	90
----	-------	----	----	----

MONTGOMERY

26	29	29	--	90
24	27-31	31	--	90
25	25	25	55	90
25-30	30-35	30-35	--	90
34	38-46	42	78	90
31	37-49	43	125	90
36	42-50	46	--	90
34	38-50	46	--	90
24	26-38	34	35	90
32	38-44	42	--	90
40	45-55	50	75	90
29	35-46	42	--	90
40	47-61	54	125-150	90
40	44-52	48	75	90
22	35-45	40	44	90

DORMITORIES

7.50	14.00	10
30.00 min per person for 5 days		30

● Don't put off until tomorrow what you can do today. Decide right now to attend the 34th National Convention in June. Invite your square dancing friends to join you — there's a lot of fun to be had in making your group travel plans and this could be the greatest event on your 1985 calendar. To avoid any disappointment, it is important to send in your registration immediately so you are assured of a comfortable place to stay. Then you can relax and start looking forward to that famed Southern hospitality waiting to be enjoyed.

PLEASE PRINT CLEARLY IN BLACK (PEN OR PENCIL) PLACING ONE

DATE _____

*The "National Squares" Convention

☐ PI
Sh
va

ENTER FOUR CHOICES ON FRONT

PLUS MUNICIPAL & STATE TAXES

43. Bill's Motor Court
44. Holiday Inn-South
45. Quality Inn
46. Stafford Inn
47. Stage Coach Inn

48. Holiday Inn - Anniston

49. Holiday Inn - Attalla
50. Ramada Inn

51. Holiday Inn - Clanton

52. Holiday Inn

53. Ramada Inn

54. Decatur Inn
55. Magnolia Motel
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57. Passport Inn
58. Southeastern Motel

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60. Days Inn
61. Coliseum Travelodge
62. Diplomat
63. Doby's Hotel Court
64. Holiday Inn Airport
65. Holiday Inn State Capital
66. Howard Johnsons East
67. LaQuinta
68. Montgomery Lodge
69. Quality Inn - Matador
70. Ramada Inn East
71. Seville Inn
72. Sheraton Riverfront
73. The Madison Hotel
74. Tourway Inn - Civic Center

75. Birmingham Southern
76. Walker College

LASRY, continued

dancer reaction to the many formations and combinations that the basic vocabulary will allow. It is a time of discovery and enjoyment proving that all those weeks in class were worth it. A time for attending other dances and clubs and also getting acquainted with festival dancing. A time to relax with fun singing calls and most of all a time to succeed with square dancing. Should Mainstream dancing prepare the dancer for the Plus program? To the extent that a good foundation is important to moving into a larger vocabulary, the answer is yes. But that is not the purpose of having a Mainstream dance program. The purpose should be to establish that large base of the square dance program which provides for what should be the largest number of dancers. A program for the once-a-week or twice-a-month dancer to enjoy the full aspect of club parties, special event dances, etc. Only when a dancer becomes bored is it time to move up a notch in levels and how soon this happens will depend a great deal upon your ability to make the Mainstream choreography an ever changing "challenging" program where the dancers cannot always anticipate your next command.

Dancing Mainstream

Zero Line

Pass thru . . . tag the line right
Couples circulate . . . girls run
Centers square thru three quarters
Ends move ahead and star thru

(the ends are moving forward in a circulate pattern or a trade pattern until they meet the oncoming dancer for the star thru)

Do sa do to a wave . . . girls trade
Swing thru . . . turn thru . . . left allemande

Zero Line

Pass thru . . . tag the line right
Ends circulate . . . all ferris wheel
Boys zoom
Girls square thru three quarters
Star thru . . . couples circulate
Boys trade . . . boys run . . . girls trade
Recycle . . . pass to the center
Square thru three quarters
Left allemande

Heads pass thru . . . around one to a line
Pass thru . . . tag the line right
Ends circulate . . . wheel and deal
Touch one quarter . . . centers trade
Split circulate . . . girls trade
Left allemande

Zero Line

Pass thru . . . tag the line left
Couples circulate . . . girls trade
Centers trade . . . couples trade
Bend the line
Centers square thru four . . . ends star thru
All square thru three quarters
Left allemande

Zero Box

Swing thru . . . boys run . . . tag the line in
Pass thru . . . bend the line
Do sa do to a wave . . . fan the top
Centers circulate . . . boys run
Star thru . . . pass thru . . . trade by
Box the gnat . . . grand right and left

Zero line

Pass thru . . . centers fold
Touch one quarter . . . split circulate
Boys run . . . pass the ocean
Spin chain thru . . . girls circulate double
Boys run . . . couples circulate
Ferris wheel . . . zoom
Square thru three quarters
Left allemande

ROUND DANCES

FENCE BUILDING — HHBB 014

Choreographers: Wayne and Barbara Blackford

Comment: This two-step has a lot of action. Good big band sounding music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, XIF, —; Side, Close, XIF end BANJO, —;**

5-8 **Fwd, Lock, Fwd, Lock; Walk, —, 2M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;**

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M face WALL; Vine, 2, 3, 4; Side, Close, Thru, —;**

5-8 **Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M face WALL; Vine, 2, 3, 4; Side, Close, Pickup to CLOSED M face LOD, —;**

PART C

- 1-4 **CLOSED M facing WALL Side/Close, Side, Side/Close, Side to end in SEMI-CLOSED facing LOD; Rock Bk, Recov M face WALL, Side/Close, Side; (W Under) In Place, 2, Rock, Recov; (W Under) In Place, 2, Side/Close, Side;**
- 5-8 **Rock, Recov, Wheel XIF/2, 3; XIF/2, 3, XIF/2, 3, XIF/2, 3; In Place/2, 3, (W R spin) Rock, Recov; Vine, 2, 3, 4;**
- 9-12 Repeat action meas 1-4 Part C;
- 13-16 Repeat action meas 5-8 Part C except to end CLOSED M facing LOD;

INTERLUDE

- 1-4 **Half Diamond Turn; Half Diamond Turn end M face RLOD; Fwd, Close, Bk, Close; Walk, —, 2, —;**
- 5-8 With M facing RLOD repeat action meas 1-4 Part C;

SEQUENCE: A — B — A end CLOSED M face WALL — C — Interlude — A (1-8) plus Ending.

Ending:

- 1-4 **Vine, 2, 3, Touch; (W Wrap) Side, XIB, Side, —; (Unwrap) In Place, 2, 3, —; (W In Place) M Wrap, 2, 3, —.**

HONEY TWO-STEP — Rawhide 711

Choreographers: Leo and Reatha Lange

Comment: Not a difficult two-step and the music is danceable. Cues one side of record.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;**

PART A

- 1-4 **Vine, 2, 3, Touch; (Wrap) Vine, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch face LOD; Bk, Close, Fwd, —;**
- 5-8 **Circle Away Two-Step; Together Two-Step end Tamara; Change Sides Two-Step; Two-Step Around to face in BUTTERFLY;**
- 9-12 Traveling RLOD repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL;

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, XIF to SIDECAR, —; Side, Close, XIF to SEMI-CLOSED facing LOD, —;**
- 5-8 **Fwd, Lock, Fwd, Lock; Fwd, —, ¼ R Turn face partner and WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face WALL;**
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-4 **SEMI-CLOSED facing LOD Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

INNER HARBOR WALTZ — Grenn 17059

Choreographers: Doc and Peg Tirrell

Comment: An intermediate waltz with pleasant music. Cues on one side of record.

INTRODUCTION

- 1-4 **CLOSED M facing WALL Wait; Wait; Dip, Twist, —; Recov, —, —;**

PART A

- 1-4 **Whisk; Wing; Twinkle; Manuv M face RLOD;**
- 5-8 **Spin turn end M face LOD; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 **Hover; Manuv end M face RLOD; (R) Waltz Turn end M facing LOD; Fwd Waltz;**
 - 5-8 **Drag Hesitation end BANJO M facing RLOD; Bk, Bk/Lk, Bk; Impetus end SEMI-CLOSED facing LOD; Thru to CLOSED M face WALL, Side, Close;**
 - 9-12 Repeat action meas 1-4 Part B;
 - 13-16 Repeat action meas 5-8 Part B;
- SEQUENCE: Dance goes thru three times then Dip, Twist, —.

SLIPPING AROUND — HHBB 014

Choreographers: Pete and Carol Metzger

Comment: A lively two-step and good music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end facing partner; Side, Close, Fwd, —; Side, Close, Thru to face LOD in SEMI-CLOSED, —;**
- 5-8 **Fwd, Close, Bk M face WALL CLOSED, —; Side, Close, Fwd, —; Fwd, —, Rock Bk, —; Recov, —, Fwd end SEMI-CLOSED facing LOD, —;**
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL;

PART B

- 1-4 **Side, Touch, Side, Touch; Side, Close, Side, Touch; Side, Touch, Side, Touch; Side, Close, Side, Touch;**

5-8 **Bk Away, 2, 3, Kick; Together, 2, 3 end R shoulder to R shoulder, —; (L turn) R Turn Circle Two-Step; Circle Two-Step end M face COH in CLOSED;**

9-12 Repeat action meas 1-4 Part B

13-16 Repeat action meas 5-8 Part B except to end M facing WALL:

INTERLUDE

1-2 **Side, Close, Side, Close end SEMI-CLOSED facing LOD, Walk, —, 2, —;**

SEQUENCE: A-B — Interlude — A — B — Ending.

Ending:

1-2 **Side, Close, Fwd, —; Side, Close, Thru, —.**

KANSAS CITY KICK — Thunderbird 3002

Choreographers: Jack and Muriel Raye

Comment: A fun to do two-step to music that makes you want to dance. Dance is cued on one side of record.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;**

PART A

1-4 **Kick, Step, Kick, Step; Kick, Step, Kick, Step; Vine, 2, 3, 4; 5, 6, 7, 8;**

5-8 Repeat action meas 1-4 Part A except to end in SEMI-CLOSED facing LOD:

9-12 **Fwd, Touch, Bk/Close, Bk; Rock Bk, Recov, Step Fwd, —; Raise, Kick, Raise, Kick; Bk, Close, Fwd end BUTTERFLY M face WALL, —;**

PART B

1-4 **Side, Touch, Side, Touch; Apart, Close, Fwd, Lock; Change Sides, —, 2, —; 3, —, 4 M face COH, —;**

5-8 Repeat action meas 1-4 Part B except to end in CLOSED M facing WALL:

9-12 **Side, Close, Fwd, Close; Side, Close, XIF end BANJO, Side; Fishtail; Walk, —, 2 end M face WALL in CLOSED, —;**

PART C

1-4 **Side, Touch, Side Touch; Apart, Touch, Face, Touch; Side, Close Turn M face DIAGONAL LOD & WALL, —; L Turn, Side, Close M face COH, —;**

5-8 Repeat action meas 1-4 Part C except to end M facing WALL:

9-12 **Side, Close, Fwd, —; Side, Close, XIF, —; Side, Close, Side, Close; Side, Draw, Close, —;**

SEQUENCE: A — B — C — A — B — C — A plus Ending.

Ending:

1-4 Repeat action meas 1-4 Part A:

5-6 **Apart, —, —, —; Point, —, —, —.**

AMARILLO BY MORNING — Eik 003

Choreographers: Ken Croft & Elena de Zordo

Comment: This routine has both two-step and foxtrot rhythm. The music is mellow sounding country western. There is singing on one side of this record.

INTRODUCTION

1-4 **CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Fwd, —, 2, —;**

5-9 **L face Diamond Turn; L face Diamond Turn; L face Diamond Turn end M face DIAGONAL WALL & LOD; Bk M face LOD, —, Side, Close; Dip Bk, —, Recov, —;**

PART A

1-4 **Fwd, —, Run, 2; Fwd, —, Run, 2; ¼ L Turn M face COH, —, Side, Close; ½ L Turn M face WALL, —, Side, Close;**

5-8 **Hover end SEMI-CLOSED face LOD; Manuv to CLOSED M face LOD; Spin Overturn; Bk, —, Side, Close end SEMI-CLOSED facing LOD;**

PART B

9-12 **Walk, —, 2, —; Run, 2, 3, —; Pickup to CLOSED, Run, 2, —; Fwd, Close, Bk, Close;**

13-16 **Dip Bk, —, Recov, —; Fwd, —, Side, Close; Bk, —, Side, Close; Drag Hesitation end BANJO M face DIAGONAL COH & RLOD;**

17-20 **Impetus end SEMI-CLOSED; Weave, —, 2, 3; 3, —, 5, 6; Pickup to CLOSED, —, Side, Close;**

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-4 **Fwd, —, Run, 2; Fwd, —, Run, 2; Fwd, —, Side, Close; Bk, —, Side, Close;**

5-8 Repeat action meas 5-8 Introduction:

9-10 **Side, Touch, Side, Touch; Apart, Point, —, —.**

SINGING CALLS

LITTLE THINGS MEAN A LOT

By Daryl Clendenin, Portland, Oregon

Record: Chinook #059, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Four ladies chain straight across the ring

Turn and chain the ladies back home

Join hands and circle to the left I sing

Left allemande and weave the ring

Blow me a kiss from across the room

Swing your girl and promenade

Always and ever for now and forever

Little things mean a lot

Figure:

**Heads promenade three quarters round
Sides a right and left thru turn the girl
Pass thru with a curlique split circulate
Boys run right and left thru
Turn your date now star thru
Pass thru your corner you swing
Left allemande and promenade her
A loving word that means you haven't forgot
Little things mean a lot**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

The four calls published in this section each month are selected by our record reviewer as the pick of the current releases. An attempt is made to spotlight as many callers and record labels as possible and, while it may be that several records have high ratings that particular month, not all, of course can be printed.

KINGSTON TOWN

By Joe Johnston, San Martin, California

Record: Hi-Hat #5067, Flip Instrumental with Joe Johnston

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain go across you know
Rollaway circle left around you go
Four ladies rollaway you circle and then
Left allemande you weave the ring
Well I'm sad to say I'm on my way
Swing your girl and promenade
Well my heart is down
My head is spinning around
I left my girl in Kingston town**

FIGURE:

**Heads promenade halfway you go
Sides square thru four hands you know
All the way then right and left thru
Do an eight chain six across you do
I'm sad to say I'm on my way
Swing your corner promenade today
Well my heart is down
My head is spinning around
I left a little girl in Kingston town.**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BOOGIE WOOGIE BUGLE BOY

By Nate Bliss, Santa Rosa, California

Record: River Boat #212, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

**Left allemande then swing your own
Join hands and circle left you go
He was a famous trumpet player
From Chicago way**

**He had a boogie style
No one else could play**

**Boys star right once around and then
Left allemande you promenade the ring
He's in the army now blowin' reveille
He's the boogie woogie bugle boy
From Company B**

FIGURE:

**Four ladies promenade inside you go
Well you get back home swing your own
Heads square thru four hands you go
Split the sides around one you go
You've got a line star thru
California twirl
Swing your corner promenade the world
He's in the army now blowin' reveille
He's the boogie woogie bugle boy
From Company B**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SOMEWHERE SOUTH OF SAN ANTONE

By Doug Saunders, So. San Francisco, CA.

Record: Rawhide #115, Flip Instrumental with Doug Saunders

OPENER, MIDDLE BREAK

**I fell in love beneath the Texas moon above
Somewhere south of San Antone
Reverse back single file ladies lead the way
Girls backtrack go once around
Turn your partner right go left allemande
Swing your own and promenade
Her smile was fair gardenias in her hair
Somewhere south of San Antone**

FIGURE:

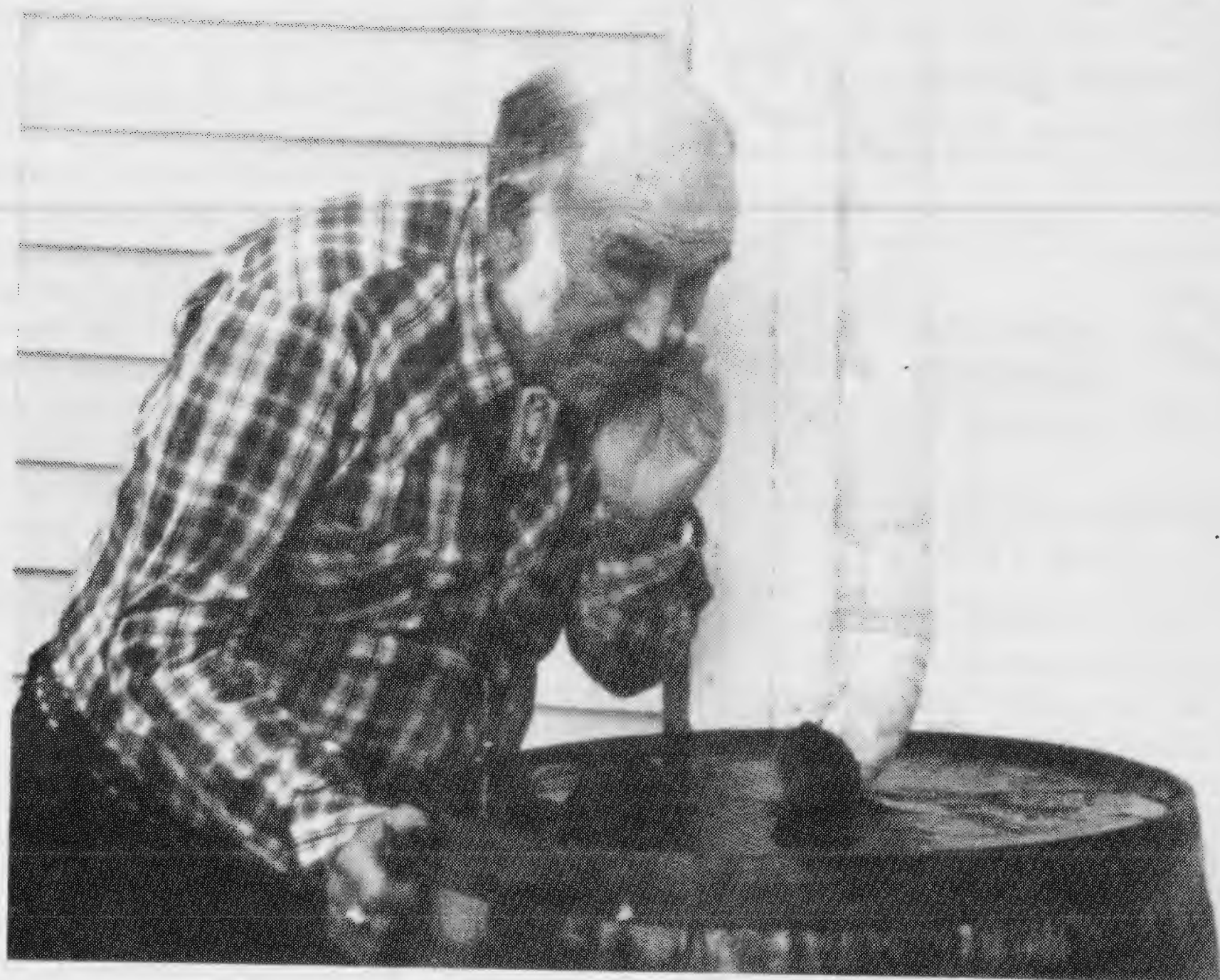
**Head couples promenade go halfway around
Into the middle touch a quarter there
Boys run square thru you know
Three quarters around you go trade by
And a right and left thru and go
Step to a wave swing thru and then
Swing thru again
Boy run right and promenade
She's at my side for I made her a bride
Somewhere south of San Antone**

ENDING:

**Four ladies chain across the ring you go
Chain the ladies back a do paso
Partner left corner by the right
Partner left and then
Head ladies center teacup chain and go
Many moons have passed
Now I'm going back at last
I'm gonna make it my home
She's at my side I made her my bride
Somewhere south of San Antone**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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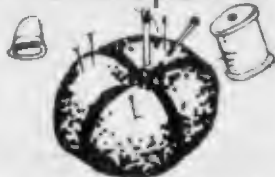
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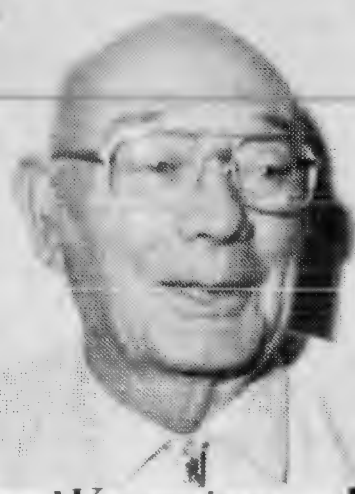
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HME

CALLER of the MONTH



Allen Rabe, Gillette, Wyoming

OVER THIRTY YEARS of promoting and encouraging square dancing throughout Wyoming has earned a large measure of respect and admiration for this pioneer caller and his late wife, Edie. Allen is able to look back with a great deal of pride at all the accomplishments achieved by the two of them.

Unlike most couples, the Rabes started out belonging to a round dance club and, when square dancing was added to the program, Allen's initiation into calling began. The group dissolved in the late fifties and it was then he organized his first club, the Rabes Rompers, and remained as their caller until just a few years ago. In the sixties, the Rabes formed the Levis and Lace Square Dance Club in Gillette as well as the Newcastle Wranglers and the Devils Tower Club in Hulett, Wyoming.

Over these many years, Allen has called in most towns in Wyoming and at Yellowstone Park. At the National in 1958, along with presenting his own composition, Susie Square Thru, he called for a group of wheelchair dancers.

Allen has never missed the Cow Town Hoedown, staged annually in Sheridan, Wyoming. His presence has influenced all thirty-two of them. Indeed, the dancers of the



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U R 101
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U R 302
Puttin' On The Ritz

U R 301
One Of Those
Wonderful Songs

area say, "It would be impossible to visualize the influence that Allen and Edie have had on square dancing or what they have contributed to the advancement and success of the activity, especially in the Sheridan area — square dancers will never be able to show the appreciation deserved." On this recommendation, for square dancers, everywhere, we would like to salute Allen Rabe.

LETTERS, continued from page 3

we all had breakfast at the hall, consisting of eggs, biscuits, hash browns and bacon. Another theme we had was a Sack Dance, with everyone dressed in sacks or bags of some sort. Then at the conclusion we had a "sack meal." We enjoyed the Crockpot idea and will give it a try.

Sharon Terrell
Pineville, Louisiana

Dear Editor:

We would like to say that we think each issue of **SQUARE DANCING** Magazine is the best. How timely for your July cover to feature "Start Thinking Class." We get our new graduates to give us names and addresses of potential students all during their class and have them bring friends to our first Saturday night dances for beginner dances, October through June of each year.

Cliff and Gussie Irons
Downington, Pennsylvania

Dear Editor:

I recently read an article in *Fortune* magazine, "Why Women Are Not Achieving Top Managerial Positions." It seems that many women are so accustomed to wearing pants that when they wear skirts, they do not re-



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member some lady-like actions. One man said his company had an excellent chief executive who embarrassed many at executive sessions and he was forced to tell her to cross her legs or keep her knees together. Such things are hard for a man to say.

Then I remembered that we had discussed such actions at the end of a dance when we sit around and visit. Girls don't remember to be a lady or to act feminine all the way in their pretty skirts. There are just a few "culprits" who sit carelessly at dances, but I wish they

might take heed to the suggestion from *Fortune*.

Margaret Neumann
Irvine, California

Dear Editor:

The problem of finding a place to dance Mainstream by those who have just finished the 68 Basics, along with the occasional dancer, appears to be universal. As a new square dancer who was bitten by the bug for two seasons while in the retirement area of Mesa, Arizona, I had a ball there and that's

Meg Simkins

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FT-107 Song Sung Blue by Rick

FT-104 Snipe Romp/Flip Hoedown by Rick

FT-103 Pick Me Up On Your Way Down by Jay

FT-101 Pickin' Up Strangers by Jay

what it is all about. But the short season and the fast pace necessary to cover the subject prohibits solid memory of what is taught. Then I returned to a small town where there is only one club and they have danced so long that unless you can do Plus and Advanced you are not encouraged to participate. . . I do not blame the club or the caller for not providing a place for me or others. It is a matter of economics in many cases. . . Some help could, I believe, be effected by the proposed revision of Quarterly Selections as outlined in the July

magazine. There are district festivals and routine club get-togethers, at least in this area, each quarter. If part of the program was billed as Mainstream (not Mainstream Plus), then I could go and dance at least every three months. I find that callers do not generally announce in advance of a tip whether it will be Mainstream, Plus, etc. . . This problem also affects the National Singles Square Dance Club, of which I am a member.

Cecil Snodgrass
Deming, New Mexico

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Char Izett
Silverdale, Washington

Dear Editor:

We have copies of SQUARE DANCING Magazine from 1978 to the present. If a person or group is interested, we'll be glad to share or send all for the price of postage. Thank you.

Paul E. Felton

1207 Richmond, Pittsburgh, PA 15218

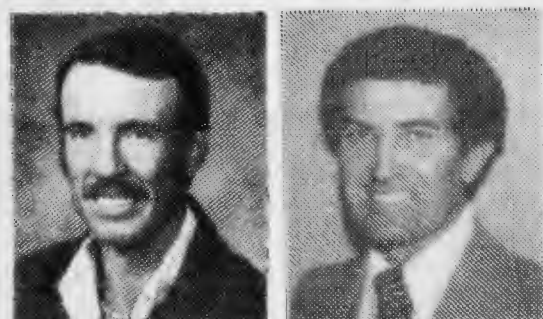
Dear Editor:

Thanks for a terrific job and a terrific magazine. We read it avidly from cover to cover. I am a fledgling caller and the information and workshop material are extremely helpful. As

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there are no caller classes in the area and most of the local callers are relatively young (time in the business-wise), I am more or less having to learn on my own with the material that is available. Jay King's book as revised by Gene Trimmer, coupled with The Caller/Teacher Manual have become a second Bible to me.

Wanda Frazier
North Pole, Alaska

Dear Editor:

A singles' club has been formed in Rome, Georgia, called the Roman Solos. We had six

squares at our first lessons. We appreciate the area clubs for their support and the angels they provided. Without this help we could not succeed. As this is my first singles' club, any helpful hints in making our club more successful will be appreciated.

Richard Lewis
122 Morgan Dr., NW
Rome, Georgia 30161

Those readers with experience in singles' clubs, help Richard out. Drop him a note with your suggestions and ideas. - Editor



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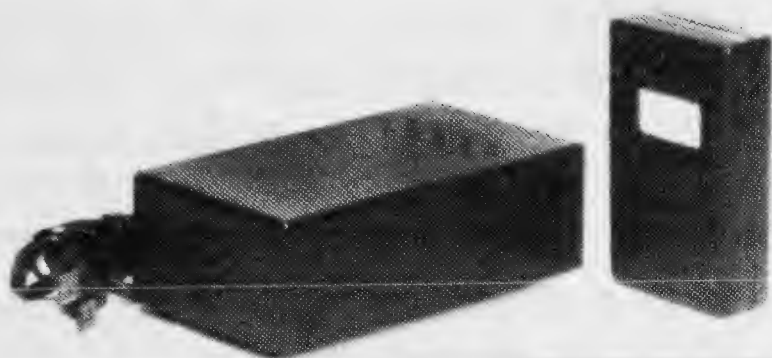
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SINGING CALLS

MY BONNIE LIES OVER THE OCEAN —

Square Dance Time — 003

Key: G Tempo: 130 Range: HB

Caller: Jack Murtha LB

Synopsis: (Break) Circle left — circle right — partner do sa do — with partner star right — promenade (Figure) One and three pass thru — U turn back — two and four pass thru — U turn back — all join hands circle left — when man gets home face new partner — heel toe in — heel toe out — heel toe in — heel toe out — promenade.

Comment: Average music with basic dance movements. Clear reproduction on voice with a few humorous lines in the chorus. Use of a heel and toe adaption offers variety. Great for use with beginners dancing basics 1-13 of Callerlab list. Rating: ☆☆☆☆

OLD FASHIONED GIRL — ESP 508

Key: G, A Flat, A Tempo: 130

Range: HC Sharp

Caller: Bob Newman LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade half-way — lead to right — veer to left — girls hinge — diamond circulate — flip your diamond —

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Mind/Tommy
TB 233 Baby's Back Again/Bud Whitten
TB 234 No release under any title.
TB 235 Cab Driver - Chuck Mashburn/
Gabby Baker (Duet)
TB 236 Do I Ever Cross Your Mind/
Chuck Myers
TB 237 Little Red Wagon/Bud Whitten

Hoedowns

- TH-528 Cripple Cricket/Rebel Yell
(Cripple Cricket has clogging routine)
TH-529 Groovy Grubworm/Camptown Races
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Rounds by the Rayes
TR-3001 Walkin' After Midnight
TR-3002 Kansas City Kick

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Comment: All the dancers can join in and
sing-a-long with this old favorite tune. The
figure offers plenty of action with a diamond
circulate, flip the diamond and tag the line.
The moves are closely timed and dancers
have to move sprightly but it works nicely.
Music is average. Rating: ☆☆☆

SOMEWHERE SOUTH OF SAN ANTONIO —
Rawhide 115

Key: F Tempo: 128 Range: HD

Caller: Doug Saunders

LC

Synopsis: Complete call printed in Workshop.

Comment: A fine release well timed and most
danceable. The music is solid and well played
with maybe a slightly high key in one spot. All
Texans will enjoy calling this one.

Rating: ☆☆☆☆

MARY POPPINS — River Boat 216

Key: A Tempo: 130 Range: HC Sharp

Caller: Nate Bliss

LA

Synopsis: (Break) Circle left — walk-around
corner — see saw own — left allemande —
weave ring — swing — promenade (Figure)

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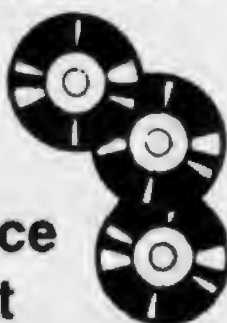
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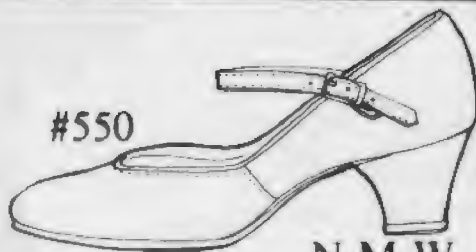
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Comment: A tune that most will be able to identify with. One slight problem is getting the first line of the call out. Figure works well with Mainstream moves. Music is average.

Rating: ☆☆☆

GUILTY — Lazy Eight 20

Key: C & D Tempo: 128 Range: HB

Caller: R.J. "Red" Philbrick LB

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads square thru four — corner do sa do — swing thru — spin the top — slide thru — right and left thru — veer left — chain down the line — slide thru — swing corner — promenade (Alternate figure) Heads square thru four — corner do sa do — swing thru — boys run right — tag your lines — face right wheel and deal — pass thru — U turn back — touch one quarter — corner promenade.

Comment: The music is average and the figure is average, but it does offer a slight variation with chain down the line.

Rating: ☆☆

I'LL FLY AWAY — Bogan 1350

Key: F Tempo: 130 Range: HC

Caller: Gary Bible LC

Synopsis: (Break) Sides face grand square — allemande left — weave ring — swing — promenade (Figure) Head two promenade halfway — walk in square thru four hands — swing thru — boys run — wheel and deal — square thru three quarters — trade by — swing corner — promenade.

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

Comment: A good ol' tune with a musical background that is great for harmony. One of the better instrumentals released by Bogan. This can be handled by all callers. Rating: ☆☆☆☆

CANDY LIPS — Blue Star 2240

Key: G Tempo: 128 Range: HB
Caller: Rocky Strickland LD

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — square thru four — right and left thru — pass thru — trade by — touch a quarter-scoot back

— scoot back again — swing corner — promenade.

Comment: A nice little tune with good calling. The figure is very adequate and danceable. Music is above average with trumpet in background. An overall above average release. Rating: ☆☆☆☆

HEART TO HEART — Chinook 060

Key: E. F, F Sharp Tempo: 128
Range: HC Sharp
Caller: Daryl Clendenin LB

Synopsis: (Break) Circle left — allemande left — do sa do own — four ladies promenade once

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left — promenade (Figure) Heads square thru
four hands — corner do sa do — swing thru
two by two — boys run right — bend the line —
right and left thru — pass the ocean — make a
wave — recycle — swing corner — prome-
nade.

Comment: A nice rhythmic dance with Main-
stream moves. This music does not have a
strong melody so the instrumental side could
be used for patter calls. The key changes add
some spice and help to avoid monotony.

Rating: ☆☆☆☆

HANK WILLIAMS MEDLEY — Blue Star 2241

Key: A & B Tempo: 130 Range: HC Sharp LA
Caller: Vernon Jones

Comment: This release has too many figures to
print in the review section. Included among a
host of tunes are Dixie On My Mind, Your
Cheating Heart, Hey Good Looking, Kawliga,
Texas Woman, Jambalaya, I Saw The Light. A
lot of memory work. Good music although the
melody line is too weak in many places for
caller to identify. The novelty of this release
gives it the rating.

Rating: ☆☆☆☆

WALKING MY BABY BACK HOME — Bonzana 005W

Key: A & A Sharp Tempo: 126 Range: HB
Caller: Dennis Williams LG Sharp

Synopsis: (Break) Circle left — allemande
corner — home do sa do — left allemande —
weave ring — swing — promenade (Figure)
Heads promenade halfway — sides right and
left thru — flutterwheel — sweep a quarter
more — pass thru — do sa do — eight chain
four — swing corner — promenade.

Comment: A melody known by all. Nice calling
by Dennis with a Mainstream figure. The
music is average and the recording process
seems a little heavy in the bass response in
some places. Dancers did enjoy the change



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of pace on this release.

Rating: ☆☆☆

Comment: A release all callers can handle. Figure is average and the music is above average. Dancers had mixed reactions on the tune, which seems to create a marching rhythm.
Rating: ☆☆☆

HONEY LOVE — Rawhide

Key: D **Tempo: 128**

Range: HB

Caller: Jim Brown

LA

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande left corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — flut-terwheel full around — sweep a quarter more — pass thru — do sa do — spin chain thru — girls circulate one time and swing — promenade.

GOOD OLD SUMMERTIME — Blue Star 2239

Key: G **Tempo: 130**

Range: HB

Caller: Johnnie Wykoff

LB

Synopsis: (Break) Allemande left corner — turn partner by right — boys star left — pick up partner star promenade — halfway around girls backtrack to the right — turn thru — left allemande — swing own — promenade (Fig-



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ure) Heads promenade halfway — down middle right and left thru — sides square thru four hands — touch a quarter — scoot back — boys fold — girls do sa do — turn thru — with corner star thru — promenade.

Comment: An appropriate call for summer dancing. The figure is Mainstream and moves nicely. The music is good and has a pleasing lilt. Johnny does his usual good calling. Most dancers will enjoy dancing this one.

Rating: ☆☆☆☆

The record reviewed, below, is one of four written up in the Workshop section.

KINGSTON TOWN — Hi-Hat 5067

Key: D **Tempo:** 128 **Range:** HD
Caller: Joe Johnston **LC Sharp**

Synopsis: Complete call printed in Workshop.

Comment: A revival that was due. Nice job by Joe. The music is very adequate and well recorded, using an organ for a nice balance. The figure is Mainstream and provides a good change of pace.

Rating: ☆☆☆☆

FIREBALL MAIL — Big Mac 062

Key: C **Tempo:** 128 **Range:** HC
Caller: John Eubanks **LG**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left corner — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag your line face it right — wheel and deal — touch one quarter — scoot back — swing corner — promenade.

Comment: It's interesting how some tunes lay dormant for a few years then suddenly there's a big revival. This has occurred with this tune the last few months. The music on this release is as good as any. The figure is danceable and well timed.

Rating: ☆☆☆☆



James
Maxey



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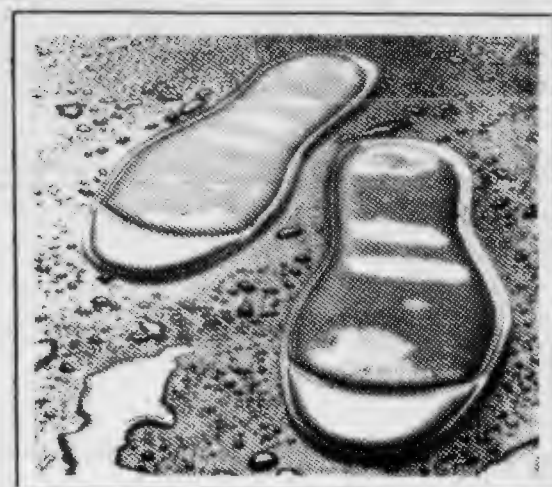
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WASHINGTON-LEE SWING — Blue Star 2242

Key: A Flat & B Flat Tempo: 130

Range: HD

Caller: Vernon Jones

LD

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — veer left — couples circulate — girls trade — boys run around this girl — boys trade twice — corner swing — promenade.

Comment: A re-issue of the release by the same company offers a change in the figure while

retaining the same good music. A nice instrumental that creates dancer excitement. The moves are Mainstream. Rating: ☆☆☆

IF YOU CAN'T FIND LOVE — Hoedowner 113

Key: D Tempo: 126 Range: HD

Caller: Bob Stutevoss LA

Synopsis: (Break) Circle left — walk around corner — turn partner by left — corner girl wrong way thru — slip clutch — turn thru — left allemande — swing own — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys trade — spin the top —

Please see **RECORDS**, page 80

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HH 5067 — KINGSTON TOWN by Joe Johnston
HH 5066 — FALSE HEARTED GIRL
by Bronc Wise
HH 5065 — A COWBOY'S DREAM
by Ernie Kinney

RECORDS, continued from page 77

right and left thru — pass the ocean — girls trade
— boys run — promenade.

Comment: A nice melody line to this tune. Music
is average and voice is recorded well above
music on recording. Bob does a nice calling
job. The figure is average Mainstream.

Rating: ☆☆☆

BOOGIE WOOGIE BUGLE BOY — River Boat 212

Key: C Tempo: 128 Range: HC
Caller: Nate Bliss LC

Synopsis: Complete call printed in Workshop.

Comment: This tune is recorded for the first time
as far as this reviewer can remember. An easy
Mainstream dance that projects a slightly dif-
ferent flair. Not as difficult to call as some may
think. Should be speeded up slightly.

Rating: ☆☆☆☆

CONFESSIN' — Ponderosa 008

Key: F Tempo: 128 Range: HD
Caller: Johnny Kozol LC

Synopsis: (Break) Circle left — walk around lady
— left allemande — do sa do — men star left
— turn partner by right — left allemande —
promenade (Figure) Heads promenade half-

way — right and left thru — flutter wheel —
sweep a quarter — pass thru — right and left
thru — swing thru twice — boys run right —
promenade.

Comment: The dancers felt the voice could
override the music a little more. Although they
could hear, they recommended more voice.
The music is above average. It is a familiar
tune many will enjoy. The figure is dance-
able.

Rating: ☆☆☆☆

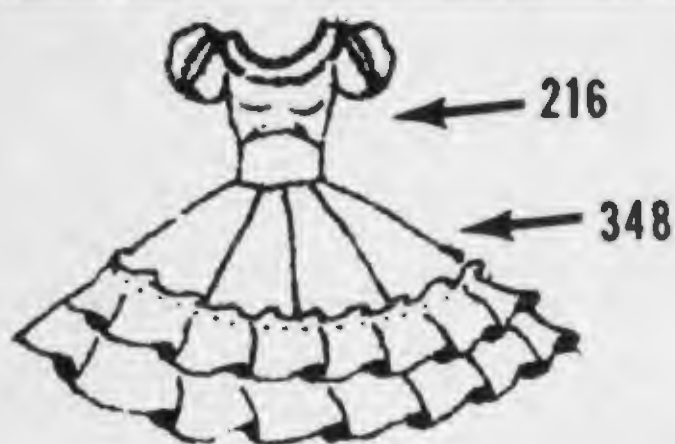
SUWANNEE — ESP 124

Key: C & D Flat Tempo: 128 Range: HD Flat
Caller: Elmer Sheffield LC

Synopsis: (Break) Circle left — allemande left
corner — right hand round own — allemande
left — weave ring — swing — promenade
(Figure) Heads square thru four hands —
meet sides make right hand star — heads star
by left — same two right and left thru — rolla-
way — box the gnat — pull by — allemande
left new corner — swing new girl — prome-
nade.

Comment: A revival of another good ol' melody.
The music is average but ample. The voices
blend well. The figure is average Mainstream.
Dancers enjoyed dancing this release.

Rating: ☆☆☆☆



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Key: F Tempo: 132 Range: HF

Callers: Tommy White & David Davis LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle — ladies roll half sashay — circle left that way — allemande left — weave ring — swing — promenade (Figure) One and three promenade halfway — into middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right and left thru — veer to left — ferris wheel — centers pass thru — swing — swing corner girl — promenade.

Comment: Tommy and David seemed to enjoy doing this release. Dancers had to move right along as the figure is closely timed. The called side did not seem as clear as usual on this reviewers record. Although it could be understood the voices seemed slightly fuzzy.

Rating: ☆☆☆☆

BOOTS — Lazy Eight 21

Key: E Flat Tempo: 126 Range: HB Flat

Caller: Ray Bohn LB Flat

Synopsis: (Break) Circle left — left allemande — weave ring — swing — promenade (Figure) Head two ladies flutterwheel — sweep one quarter — pass thru — all swing thru double —

boys trade — ladies trade — corner swing — promenade (Alternate figure) Head two couples square thru four — with sides make right hand star — heads star left in middle — corners swing — promenade.

Comment: A novelty type of release with good musical background and a strong beat. A few minor keys in the melody line. The figure is well timed and the caller has to be ready with ample breath control. Overall a nice release and unusual in its content. Rating: ☆☆☆☆

LITTLE THINGS MEAN A LOT — Chinook 059

Key: C Tempo: 126 Range: HC

Caller: Daryl Clendenin LB

Synopsis: Complete call printed in Workshop.

Comment: A nice melody and the Mainstream figures move smoothly which make for good dancing. The dancers thoroughly enjoyed dancing to this release. Rating: ☆☆☆☆

YOU LOOK SO GOOD IN LOVE — Hi-Hat 5069

Key: E Tempo: 126 Range: HG Sharp

Caller: Tom Perry LB

Synopsis: (Break) Circle left — men star by right — left allemande corner — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing

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thru — boys run right — ferris wheel — centers
pass thru — touch a quarter — scoot back —
swing that girl — promenade.

Comment: A very smooth execution of the call by
Tom plus an added voice. The music is well
recorded and the figure is well timed and
moves nicely. Very smooth. Rating: ☆☆☆☆

ROUND DANCES

TUMBLEWEED — Eik 001

Choreographers: Ken Croft and Elena de Zordo

Comment: This record has two different tunes

recorded on it. One side is for the round dance
— an active two-step. The other is the melody,
Cool Water, and it is sung as a solo. Also vocal
on Tumbleweed side.

GIFT WRAP — Grenn 17057

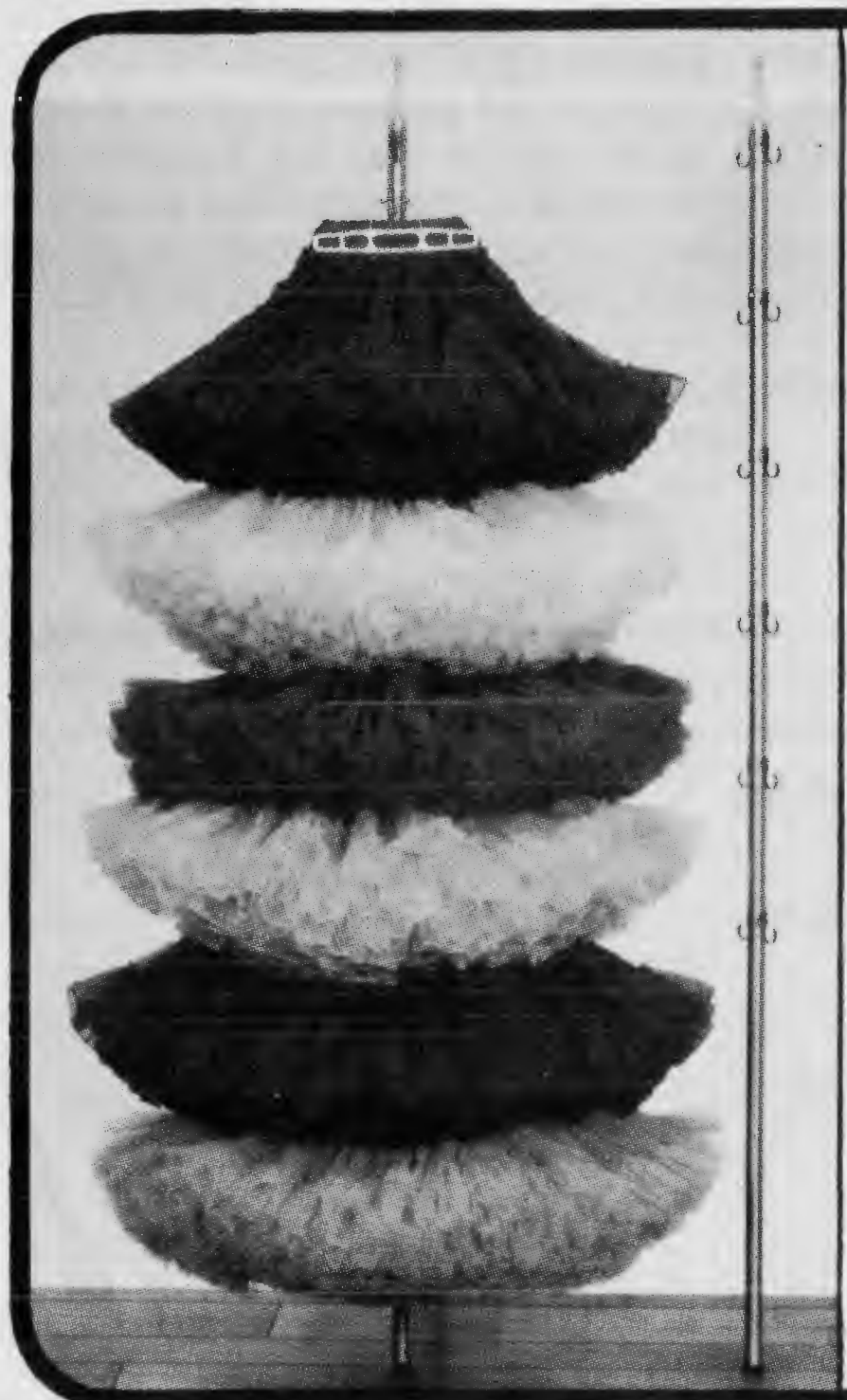
Choreographers: Max and Ruth Mandel

Comment: An interesting two-step routine done
to nice light and airy big band sounding mu-
sic. There are cues on one side of record.

OH SHENANDOAH — Eik 004

Choreographers: Dave and Opal Hallman

Comment: This is a busy two-step though not



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difficult. The music has a little different tone to
it. One side of the record is done with a solo of
the song Oh Shenandoah.

HOEDOWNS

BEAIRD'S BREAKDOWN — Lazy Eight 22

Key: A & B Flat Tempo: 126

Music: The Loafers: Drums, Piano, Mandolin,
Guitar, Bass

RHYTHM/8 — Flip side to Beaird's Breakdown

Key: D Tempo: 128

Music: The Loafers: Drums, Bass, Piano, Guitar,

Mandolin

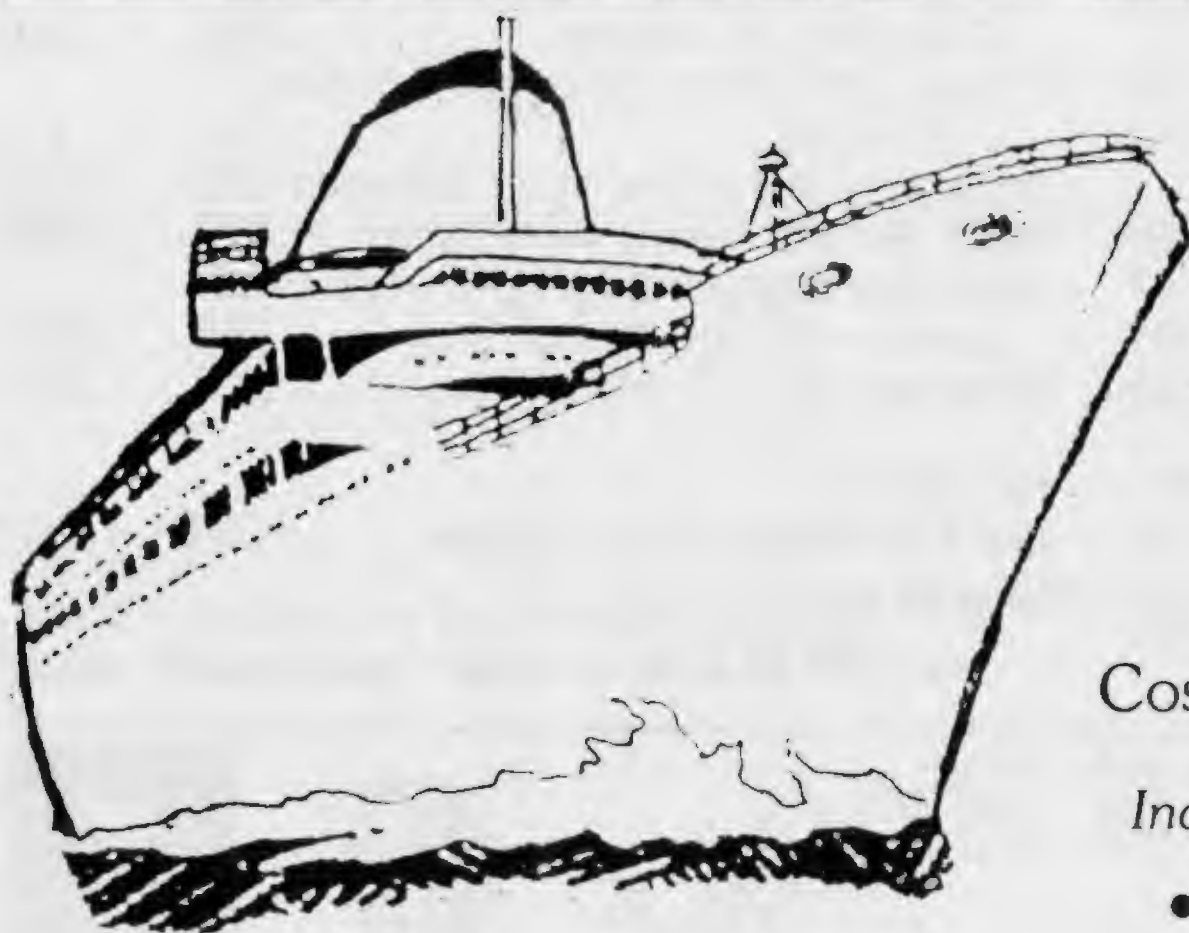
Comment: Very strong beat emphasis with slight
melody in the background makes these two
hoedowns well worth considering. The
Beaird's Breakdown has more of a melody line
with some hesitant moves. This reviewer leans
toward the Rhythm/8 side. Rating: ☆☆☆☆

FLIP HOEDOWNS

D's RHYTHM — Chinook 508

Key: G Tempo: 128

Caller: Daryl Clendenin



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should take a listen for their own satisfaction. Rating: ☆☆☆

AS I SEE IT, continued from page 10

dance, then moving quickly off the stage so the dog act could get in position, the dancers felt a combined sense of elation and confusion. It wasn't until they talked to those who watched the performance on television that they realized that while a good share of their dancing was picked up by the camera, almost 90% of the sound was eliminated so that the latest tallies from the telephone could be re-



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A few suggestions: Before accepting an invitation to appear before the cameras, have a

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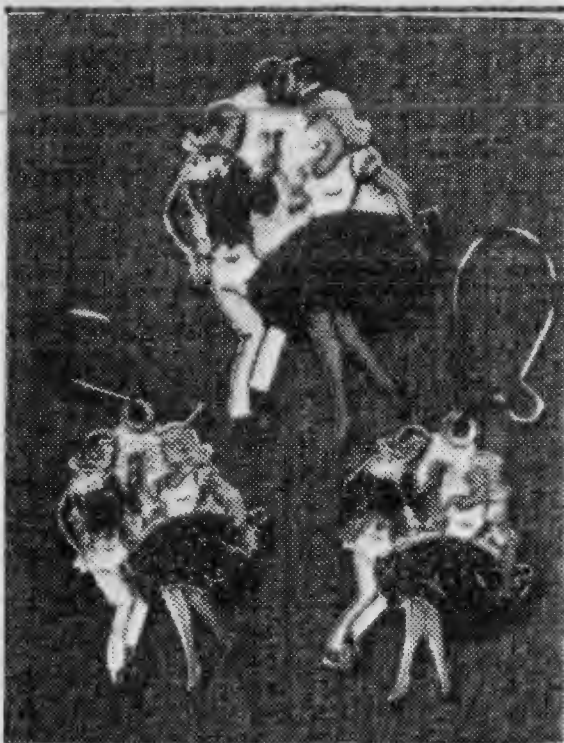


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Oct. 5-7 — October Fest, Austin, TX — (Bryant) PO Box 735, San Benito 78586

Oct. 5-7 — Gold Rush Jamboree, Nevada County Fairgrounds, Grass Valley, CA — 10113 Joerscke Dr., #230, Grass Valley 95945 (916) 265-5620

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Oct. 6 — Square Dancers Night at Disneyland, Anaheim, CA — 6871 Danvers Dr., Garden Grove 92645

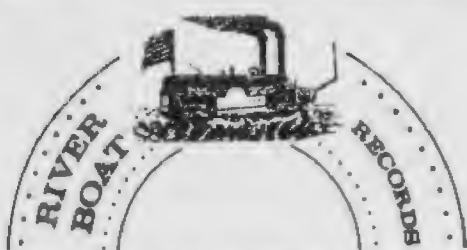
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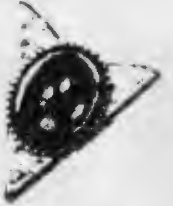
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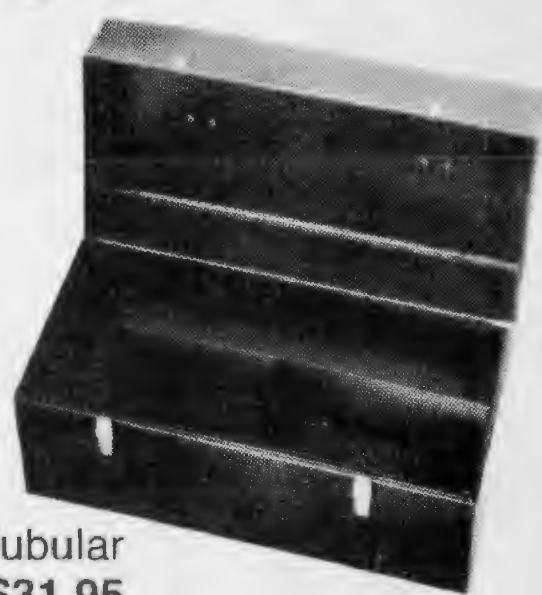
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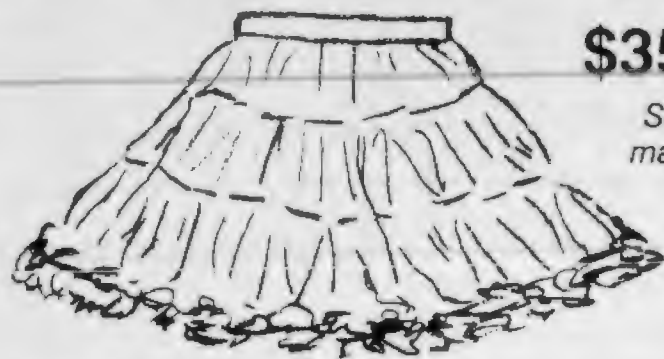
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Jack Schneider, Ironton, Ohio, died fol-

lowing a lengthy illness. Sales Rep for **SQUARE DANCING** Magazine since 1978, Past President of the Whirlaways, Ashland, KY, Jack and his wife, Ruth, did much to promote square dancing.

Chuck Kessler, Clearwater, Florida, died in August of a heart attack following an evening of calling. Also well known to dancers in the Baltimore/Washington area, member of the Suncoast Callers Association, Florida Callers Association and Callerlab, Chuck is missed by his many square dance friends.

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A-Z Engraving, 74
Anina's, 65
Armeta, 70
Authentic Patterns, 90
B 'N' B's International, 92
B & S Square Dance Shop, 86
Birdie's Run, 69, 72
Blue Engravers, 65
Bonnie's Custom Boutique, 64
Bounty Records, 106
Brahma Records, 76
Brundage, Al/China Tour, 101
C & C Originals, 99
Calico House, 92
Callers Record Corner, 66
Callers-Cuers Corner/Supreme Audio, 64
Charmz-Reaction, 88
Chattanooga Convention Visitor's Bureau, 88
Chinook Records, 98
Cholmondeley Caribbean Cruise, 83
Clinton Sound by Miltech, 63
Coast Shoes, 87
Davis, Bill, 96
Dell Enterprises, 84
Dixie Daisy, 102, 103
Dress for the Dance, 104, 105
ESP Records, 8
Fann Burrus Collection, 76

Fine Tune Records, 67
Golden, Cal, 83
Gordon Bros. Shoes, 112
Grenn Records, 75
Hanhurst's Tape & Record Svce.,
Happy Feet, 77
Hi Hat Records, 80
Hilton Audio, 50
Horizons Ltd., 95
Holly Hills, 89
Jerry Jestin/R.V. Village, 75
JoPat Records, 82
JIFA Enterprises, 81
Kalox Records, 85
Kopman, Lee - Tapes, 94
Kush, JR, 92
Lamon Records, 89
Las Vegas S/D Jubilee, 78, 79
Local Dealers, 73
Mail Order Record Service, 72
Merrbach Record Service, 97
Micro Plastics, 94
Mike & Barb's Shoes, 4, 72
Mustang Records, 90
National S/D Convention, 55, 56,
57, 58
National S/D Directory,
National S/D Campers Assoc., 96
Neil Henson Co., 70
Ox Yoke Shop, 98

Palmquist, Eddie & Audrey, 94
Ponderosa Records, 99
Perkins, Bob, 100
Prairie, Desert, Mountain, Ocean, 5,
100
Peters, Bill, 85
Rainbow Tours & Travel, 2
Ranch House Records, 84
Rawhide Records, 69
Red River Community House, 68
RJ Specialties, 82, 91
River Boat Records, 88
Roofer's Records, 94
Ruff, Bob/Wagon Wheel Records,
68
Rochester Shoe Store, 107
Sewing Specialties, 74
Scope Records, 86
Shirley's S/D Shoppe, 67
Shoppers Mart, 108, 109
Simkins, Meg, 66
Smith, Nita/Fashions, 111
Square Dance Record Roundup, 6,
7
Square Dance Time/J. Murtha, 95
Steppin' Out, 93
Thunderbird Records, 71
Triple R Western Wear, 71
Tucson's Square & R/D Festival, 77
Unicorn Records, 64
Vee Gee, 80
Wardle, Allen/Record Catalog, 81

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DIXIE DAISY

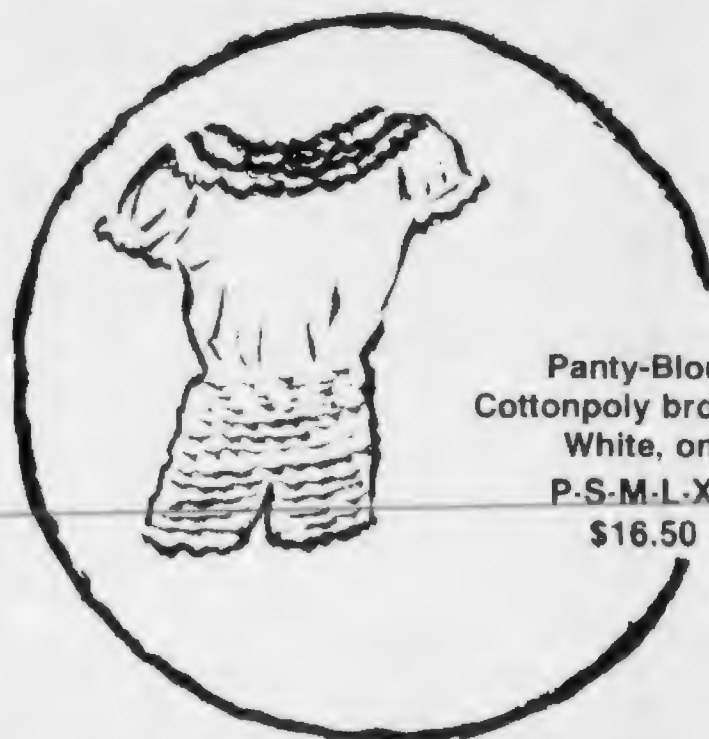
THE STORE WHERE SQUARE DANCERS LIKE TO SHOP



DANCER

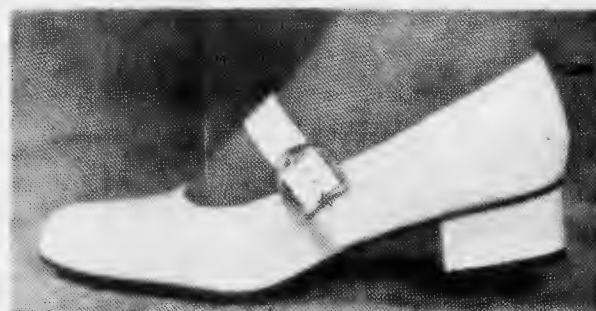
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White, only
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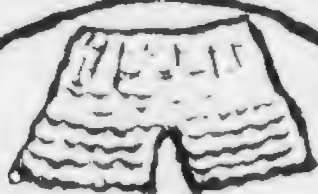
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HELP YOU**

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462 North Robertson Blvd., Los Angeles, CA 90048.

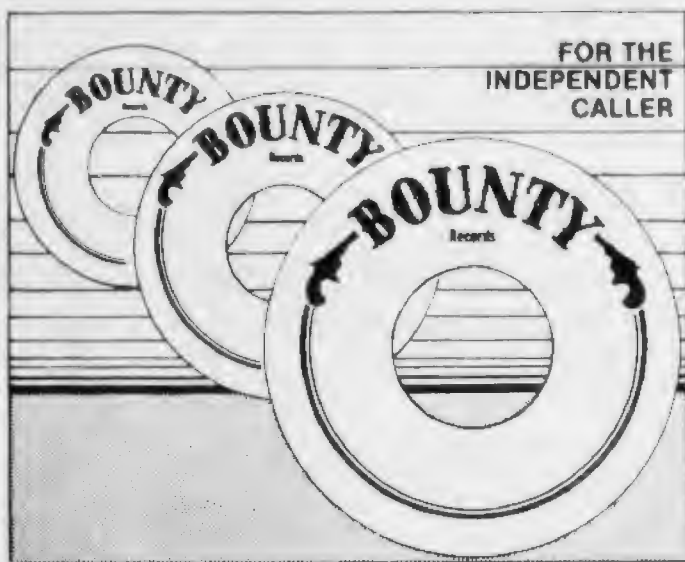
FOR MY FRIEND LEM (1903 - 1984)

Lem Noah was a fiddler — a good one and proud of it. I met Lem in 1934 . . . we practically lived together . . . playing radio programs and ballroom dances through the 30's and 40's. Since 1943, he played for square dances and I joined him in 1947. Up to about six months ago, we had played between four and five thousand square dances, as well as other engagements. He enjoyed a good time and he dearly loved square dancers.

Lem was an exceptionally fine man and

always did what he thought was right. He treated people as he would like to be treated. I am sure that Lem is in Heaven now. I know that God must like fiddling and I'm sure He picked from the best. He certainly got one of the best in Lem who will be remembered and missed. One thing I am sure of — Heaven just has to be a nicer place, all because of a fiddler named Lem.

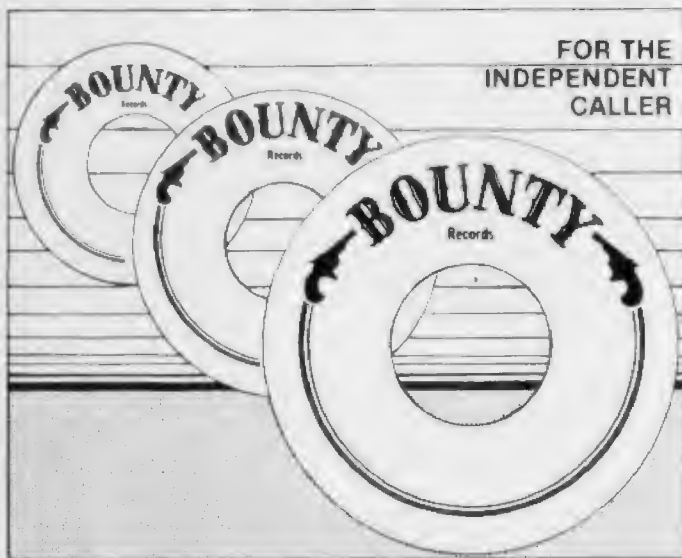
— by Phil Smith,
with thanks to the North East Oklahoma S/D
Assn Newsletter.



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Sparky Sparks

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BTY 102 **Josh Frank First Edition** — Country/Western Album

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BTY 100 **Ever Changing Woman** by Bob Kuss



Pat Diamond

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SIZES 7-14 WIDTHS: N-M-W

WOMEN'S-STYLE C



WOMEN'S STYLE C:
OYSTER (BONE)
LUGGAGE TAN
SIZES: 5-10 WIDTHS: N-M

Prancers

SIZES: 4-10
WIDTHS: N-M-W

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(SAME SIZE)

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COAST MANDY & VICKI

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REG. \$40

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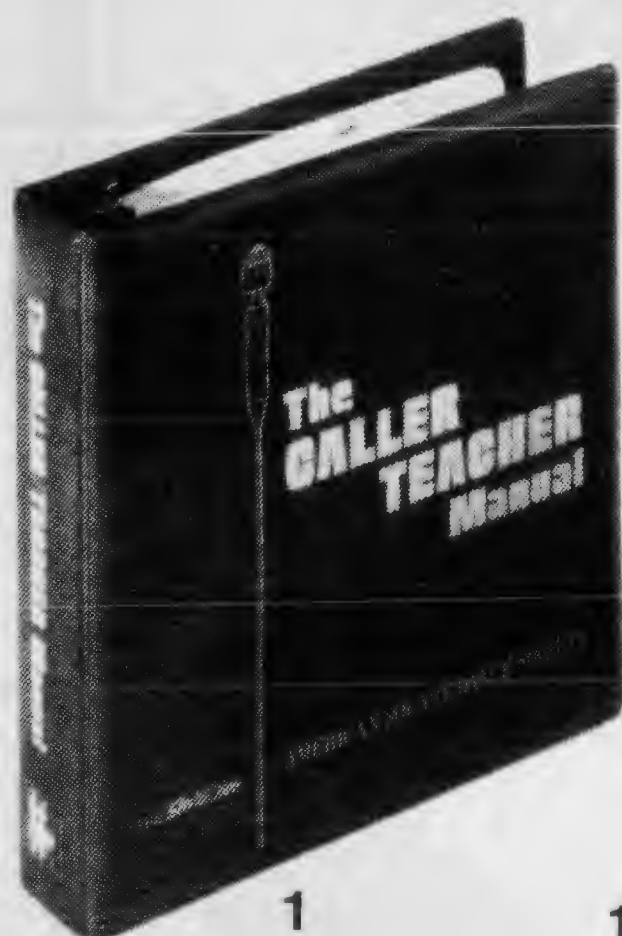
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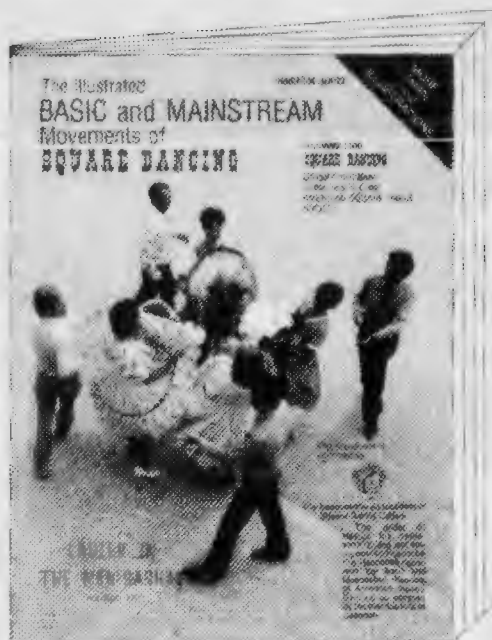
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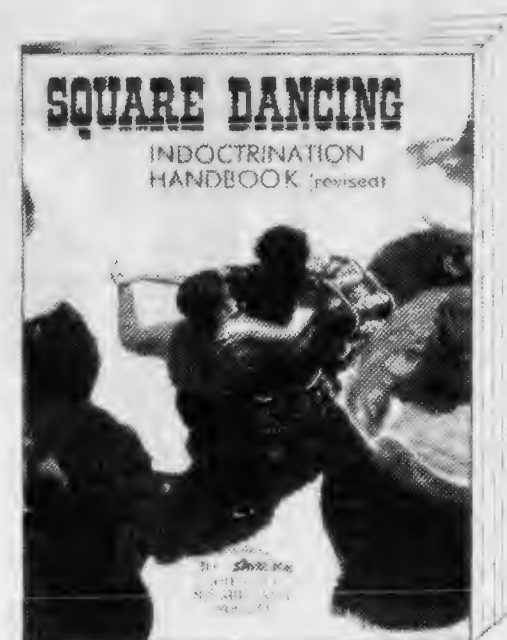
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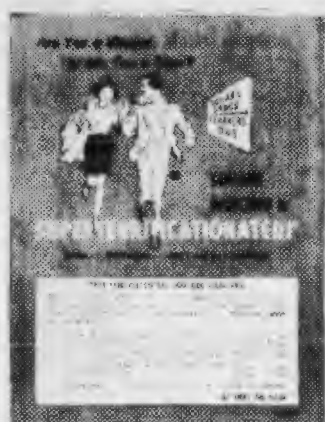
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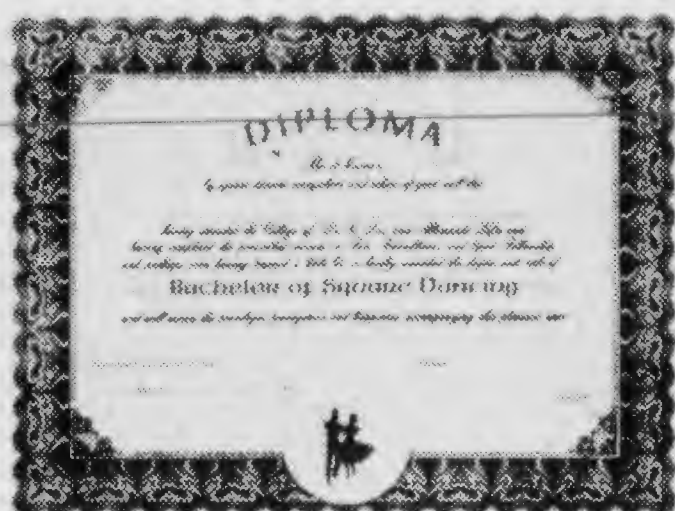
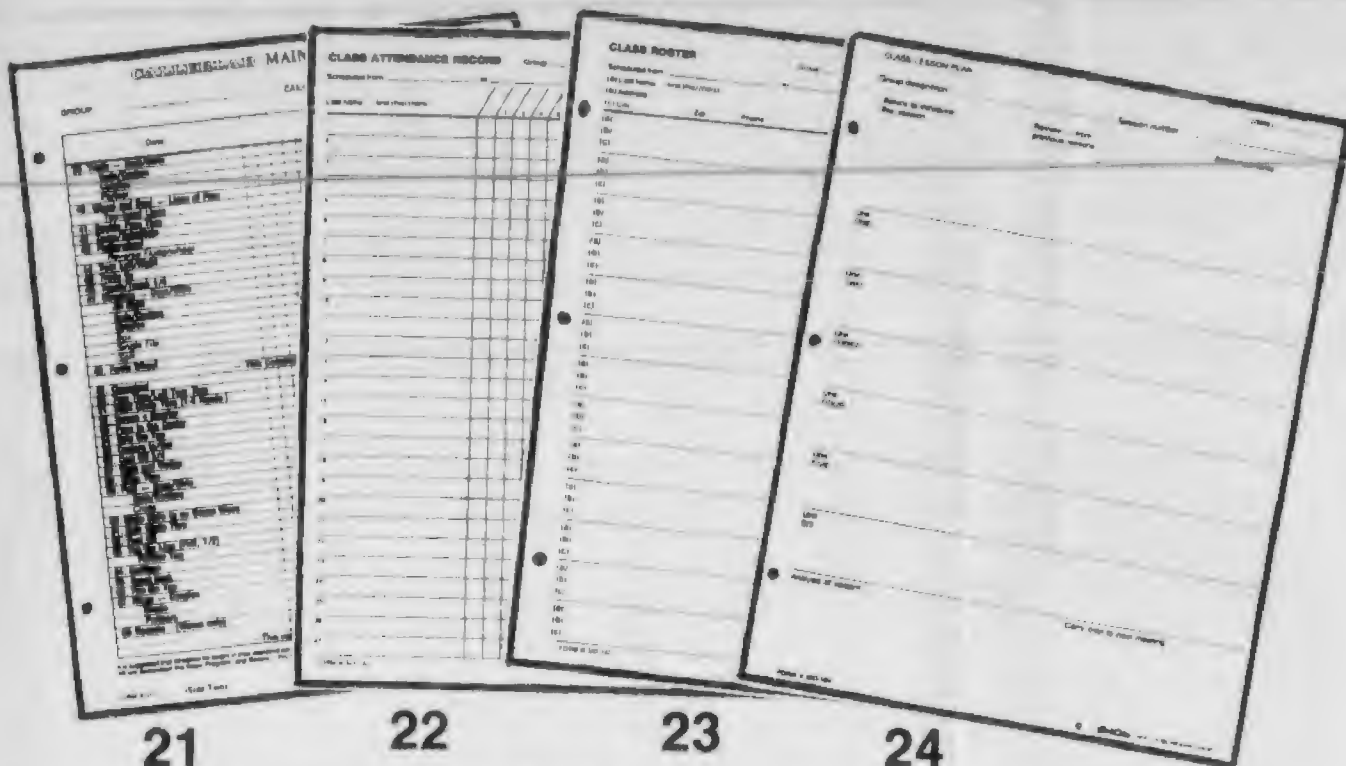
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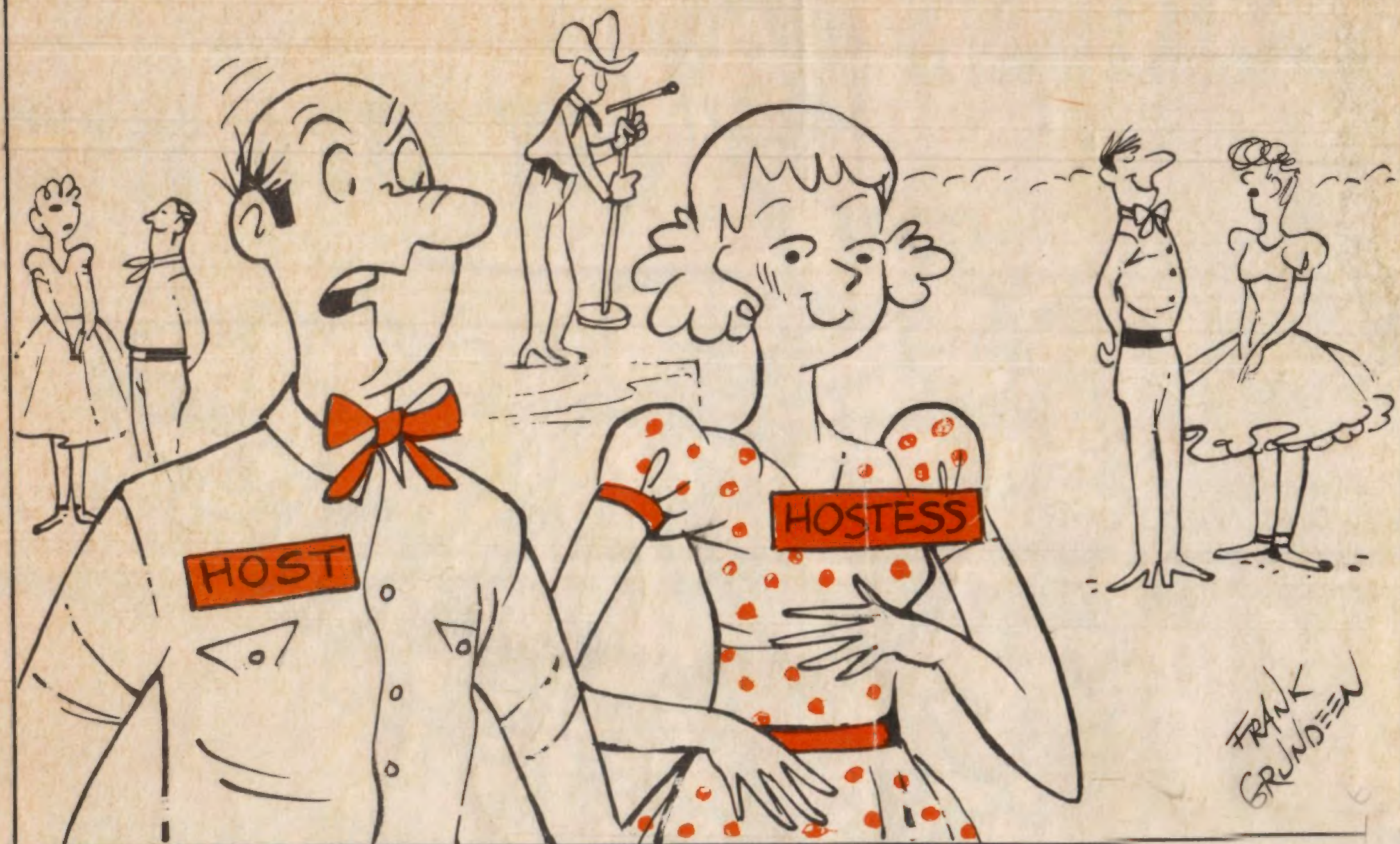
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